

MOVE

The magazine for show technology 01|2025

NEW
2025 | **PRODUCT**
NEWS

From youth clubs to festivals:
Interview with JANIZ

Enlightenment with 200,000 watts:
Show technology in churches

Heavy Metal for the small ones:
Interview with Philipp Klinger from
Heavysaurus



Strobe in motion:
EUROLITE LED IP Mega PIX
Strobe 714 Swing

 **STEINIGKE**
SHOWTECHNIC



Dear readers,

Finally: The days are getting longer again, the sunshine is getting more intense and the festival season is almost upon us. With the arrival of spring, a new issue of MOVE magazine is also being sent your way. As always in the first half of the year, we present interesting products from the lighting and sound technology sector in this issue, focusing on exciting new items.

Of course, we also want to keep you entertained and informed – which is why you will find two interesting interviews with very different bands in this issue: We spoke to Matthias from the rock band JANIZ about their tenth anniversary and took a mental journey from their beginnings in the youth club to the festival stage at “Open Flair”. Philipp Klinger, drummer of the German Heavy-saurus band, answered our questions

about heavy metal for children. In the interview with him you can read, among other things, why children are the more honest audience and how much Philipp is in the stage character “Komppi Moppi.” Also on board: a report on event technology in a church environment with a look across the “bigpond” at American mega-churches. Our magazine is rounded off with background information on the subject of volume levels for spotlights, an insight into the topic of venue management and, of course, numerous reports on installations and projects that have been realized.

We hope you enjoy reading this issue and wish you a great summer!

Your MOVE editorial team

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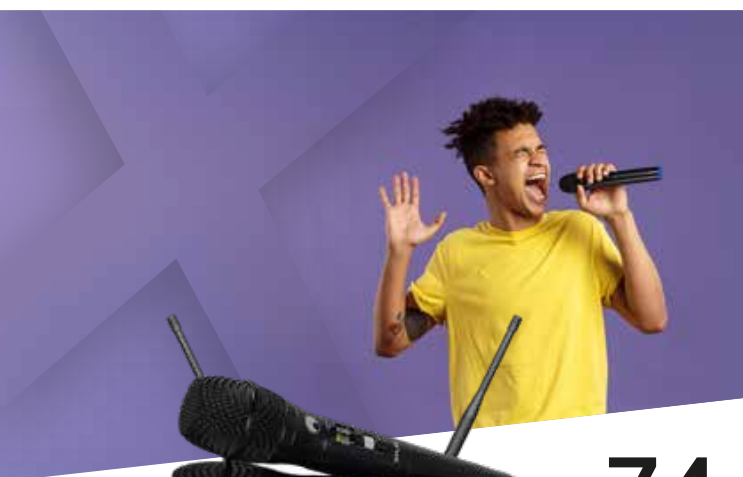
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FUTURELIGHT PRESENTS

DMH-190 ALL IN ONE: BEAM, SPOT, AND WASHLIGHT

NEW
2025

The new **FUTURELIGHT DMH-190** combines beam, spot, and wash light in one device. Officially, it is the successor to the **DMH-160 MK2**, but it has a motorized zoom that covers an impressive zoom range of **1° to 32°**. This makes it suitable for narrow beam effects as well as wide effects in fog or projections. With the zoom and frost filter, the DMH-190 can also be used as a washlight. Its light is generated by a powerful **190 W LED**, which provides impressive brightness.



Convertible to WDMX
via USB Wireless
Transmitter/Receiver

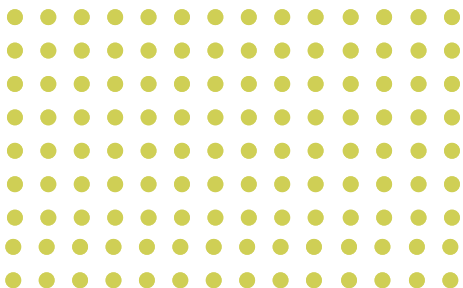


The images can be generated using a rotating and a static gobo wheel. The spotlight also has a **rotating 8-fold prism** that multiplies the projections. The colors are generated via a color wheel that contains **eleven other colors** in addition to white and color correction filters. A **silent mode** is available for noise-sensitive environments. In addition, the pulse width frequency can be set in **seven steps** from **600 Hz to 50 kHz**, making it easy to use in camera situations.

The housing has a modern **FUTURELIGHT design** and a high-quality finish to meet the highest professional standards. Power is supplied via T-Con connections, which allow the current to be looped through. The DMX connections are both three-pin and five-pin. The DMH-190 also has a **wireless DMX USB socket** and can be quickly upgraded to QuickDMX or CRMX. An internal CRMX module can also be retrofitted.



SPECIFICATIONS	Power consumption:	310 W
	Power connection:	Mains input via IP T-Con (M) Built-in version
	LED:	1 x 190 W COB (Chip-on-board) cold white (CW)
	Max. TILT movement:	255° exact positioning (16-bit resolution) auto position correction (feedback)
	Max. PAN movement:	540° exact positioning (16-bit resolution) auto position correction (feedback)
	Equipment:	Color wheel; gobo wheel with static gobos; gobo wheel with rotating gobos; motorized zoom; motorized focus;
	Color generation:	8x prism; linear frost filter Color wheel with ten dichroic colors open and CTO correction filter
	Gobos:	Rainbow effect with variable speed in both directions Gobo wheel with static gobos, 17 gobos and open Shake effect
		Gobo wheel with rotating gobos, eight gobos and open Outer diameter 13.7 mm Image diameter 10 mm Gobos interchangeable Shake effect Gobo indexable
		Slot-in gobo system for easy gobo exchange
	Beam angle (1/2 Peak):	1 - 32°
	Beam angle (1/10 Peak):	1 - 32°
	Dimensions (WxDxH):	36 cm x 25 cm x 53 cm
	Weight:	14.75 kg



TWO NEW HYPNO MOVING HEADS

EUROLITE presents two new Hypno Moving Heads: **W120** and **B120**.



The **W120** is a moving washlight with a 120 W LED based on RGB and warm white color mixing. The light is emitted with a beam angle of **11°**. In addition, there are 26 SMD LEDs with RGB color mixing behind the Fresnel lens, which can backlight the lens and create colored light animations. This means that the W120 can be used not only as a washlight, but also for impressive visual effects behind the glass of the lens – or in a combination of both functions.

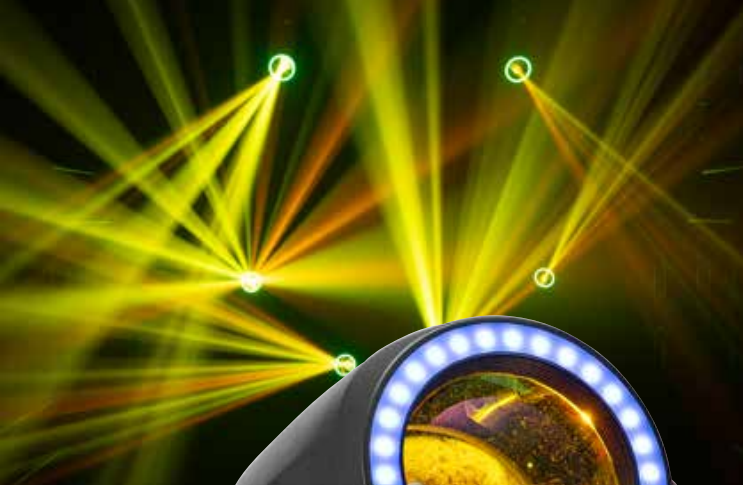


EUROLITE LED TMH-W120 Hypno Moving Head Wash

Compact LED moving head wash with 120 W RGB/WW LED and backlighting via RGB hypno ring

Technical specifications

Power consumption:	130 W
LED type:	1 x 120 W COB (Chip-on-board) 4in1 QCL RGB/WW (homogenous color mix)
	26 x 0,2 W SMD 5050 3in1 TCL RGB (homogenous color mix)
Max. TILT movement:	200° exact positioning (16 bit resolution)
Max. PAN movement:	540° exact positioning (16 bit resolution)
Flash rate:	1 - 20 Hz
Cooling::	1 x cooling fan in base, 1 x cooling fan in head
Projection:	Flicker-free
Beam angle:	11°
Beam angle (1/2 Peak):	11°
Beam angle (1/10 Peak):	20°
Weight:	3.6 kg



**NEW
2025**



EUROLITE LED TMH-B120 Hypno Moving Head Beam

LED moving head beam with hypno ring, color wheel, static gobo wheel, prism and focus

The **B120** is a **moving beam spot** with a powerful 120 W white light LED. It produces a narrow beam of light with a beam angle of just **2°**. The light beam can be altered in a variety of ways using a **gobo wheel** with 13 images and a rotating **8-fold prism**. A **motorized focus** ensures precise sharpness, while a **frost filter** widens the beam and creates soft light. In addition, the B120 has a color wheel with seven dichroic colors that can also be set between two hues to create two-tone images. Another special effect is the **LED ring** made up of **30 SMD LEDs** consisting of red, green and blue. This ring can either shine in a single color or display a variety of effects with colored running lights – a perfect combination of beam moving head and effect lighting.

Both moving heads are ideal for small to medium-sized clubs, mobile DJs and smaller concert stages. Thanks to its performance, the B120 can also impress on medium-sized stages. They can be mounted both upright and suspended. Power is supplied via P-Con connections, which can forward the signal via corresponding outputs. Three-pin XLR connections and a USB socket for a QuickDMX or WDR receiver are available for the DMX signal.

Technical specifications

Power consumption:	170 W
LED type:	1 x 120 W COB (Chip-on-board) cold white (CW) 30 x 0,2 W SMD 5050 3in1 TCL RGB (homogenous color mix)
Max. TILT movement:	240° exact positioning (16 bit resolution) auto position correction (feedback)
Max. PAN movement:	540° exact positioning (16 bit resolution) auto position correction (feedback)
Flash rate:	1 - 20 Hz
Equipment:	Color wheel; gobo wheel with static gobos; focus motorized; frostfilter; prism 8-fold rotating
Color generation::	Color wheel with 7 dichroic filters plus open Half colors selectable, rainbow effect with adjustable speed in both directions
Gobos:	Gobo wheel with static gobos, 13 gobos und open, Shake effect
Cooling:	1 x cooling fan in base, 1 x cooling fan in head
Projection:	Flicker-free
Beam angle:	2°
Beam angle (1/2 Peak):	Beam 2°, Ring 120°
Beam angle (1/10 Peak):	Beam 2°, Ring 120°
Color temperature:	8500K
Weight:	6.95 kg

NEW
2025

EUROLITE presents the new AIR series: A variety of spotlights that can all be operated by wireless remote control.

LEVEL 1

“LAMP”, “FLASH”, “LASER” and “GOBO”: By pressing one of these buttons, the user determines which functional unit of the device is to be controlled.

LEVEL 2

“color”, “dim”, “rotate”, “sfx”, “move”, “fade”, “auto”, “music” and “sens/speed”. These control the functions of the previously selected operating units from the first level.



EUROLITE Wireless remote control for AIR series

LEVEL 3

Direct selection of the colors red, green, blue, yellow, amber, white and UV, and the + and - buttons for fine adjustment of the previously selected settings from level 2.

LEVEL 4

“freeze”, “black out”, and the favorite buttons “fav 1”, “fav 2”, and “fav 3”. These buttons offer the option of calling up previously saved favorite settings, the freeze function, or a blackout for all devices simultaneously.

The remote control makes it possible to control all devices simultaneously without having to point it directly at the spotlights and offers a greater range than conventional remote controls. In addition, numerous functions can be set and the most popular configurations can be saved on three favorite buttons.

All Air devices also offer the option of being controlled via DMX and have a USB socket for upgrading to EUROLITE QuickDMX or CRMX wireless DMX. An integrated radio module enables a wireless master-slave connection within the same device type. The series starts with three models that are characterized by their simple operation and versatile functions:



Also available in white



EUROLITE AKKU B-40 Laser Beam Effect AIR

Battery-powered LED beam effect with RGBW color mixing and RG laser



EUROLITE AKKU Slim Tube AIR Set

Four rechargeable effect tubes with 32 pixels, AiRW wireless unit (2.4 GHz), wireless remote control and bag



EUROLITE LED KLS Laser Bar FX AIR

Bar with 2 spots, 2 derbies, show laser, twinkle effect, AiRW wireless system (2.4 GHz) and RF remote control

KLS Effect Bar

One of the first devices in the Air series is a new KLS effect bar. This combines two spotlights with RGB and warm white color mixing, two derby effects in RGBW, and a class 2 show laser that produces red and green stars. The 28 SMD LEDs with RGB color mixing, which are hidden in the derby effects, are a particular highlight. They generate running lights and flashing programs that create fascinating effects.

B-40 with rechargeable battery

Another highlight is the B-40 Laser, which is now available in the Air series as a battery-powered device - in either black or white housing. These popular spheres can be operated wirelessly and provide atmospheric party effects for hours. The LEDs produce red, green, blue and white beams, which are arranged in three groups. In addition, the top lens has a class 2 star laser in red and green.

Effect tube in a set of four

The third novelty in this first product range is an effect tube, which is supplied in a practical set of four with a carrying bag. These tubes are also equipped with rechargeable batteries and can be suspended or set upright thanks to the mini stands supplied. There are 32 RGB LEDs inside, which can be controlled in 16 segments. This is possible in the large 49-channel DMX mode, but smaller modes with impressive program macros are also available. Special DMX modes for Light Captain and Color Chief are also integrated.

The future of the Air series

These three innovations are just the start of the Air series. Further innovative models and control options are in planning and you can already look forward to further extraordinary new products in this series.

EUROLITE AKKU IP PIXEL TUBE 360° PRO CRMX



UP TO 8.5 HOURS
BATTERY OPERATION

INTEGRATED AUTOMATIC
CHARGING AND STATUS DISPLAY

ALL-ROUND ILLUMINATION
WITH 144 LEDs

24 INDIVIDUALLY CONTROLLABLE
PIXELS

STANDING OR SUSPENDED
MOUNTING

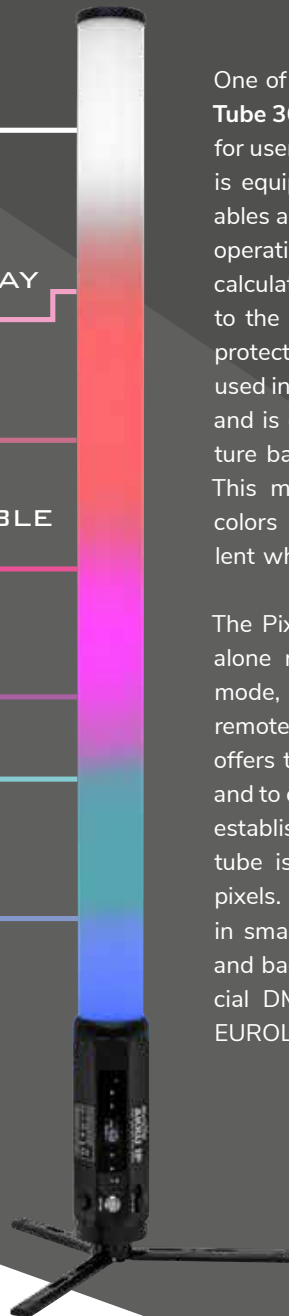
PROTECTION CLASS IP65

INTEGRATED CRMX
RECEIVER



EUROLITE AKKU IP Pixel Tube 360° PRO CRMX

Battery-operated IP pixel tube with RGB/CW/WW color mixing,
360° beam angle and CRMX receiver



One of EUROLITE's latest innovations is the **Pixel Tube 360° PRO CRMX**, which has been developed for users with professional requirements. The tube is equipped with a rechargeable battery that enables a running time of around 8.5 hours in normal operation. A special power management system calculates the remaining runtime and adjusts it to the required playing time. Thanks to the IP65 protection class, the illuminated tube can also be used in pouring rain. It offers all-round illumination and is equipped with 144 LEDs with a color mixture based on RGB, cold white and warm white. This makes it possible to produce both strong colors and soft pastel shades as well as excellent white light with a variable color temperature.

The Pixel Tubes can be operated either in stand-alone mode or via DMX signal. In stand-alone mode, control is carried out via the menu or the remote control supplied. This remote control also offers the option of saving frequently used colors and to call them up quickly. The DMX connection is established via an integrated CRMX receiver. The tube is divided into 24 individually controllable pixels. Alternatively, various macros are available in smaller DMX modes, in which the foreground and background color can be set. In addition, special DMX modes have been developed for the EUROLITE Light Captain and the Color Chief.

**NEW
2025**



The tube can be mounted upright or suspended. A compact, well-designed stand is included for upright mounting. Mounting clips are also included, which are suitable both for wall mounting and for attaching to trusses using clamps.

MOUNTING



ROADINGER plastic case for 4x AKKU IP Pixel Tube 360° CRMX

The IP Pixel Tube 360° PRO is also optionally available in a 4-piece plastic case or an 8-piece case with charging function.

OPTIONAL ACCESSORY



FACELIFT FOR EUROLITE'S UP-4 AKKU SERIES: MK2 VERSIONS PRESENTED

Three of EUROLITE's popular UP-4 battery-powered devices have been given a facelift and are now available as MK2 versions.



The first of the team is the Akku UP-4 QCL Spot Quick DMX. This mid-range spotlight is equipped with **four 10 W LEDs** in RGBW and has an integrated transceiver based on the **EUROLITE Quick DMX system**. A new feature of the MK2 version is the **emergency function**: In mains operation, the spotlight can be used as an emergency light in the event of a power failure. Other new features include **DMX fail functions** and an improved **battery management system** with runtime display. In addition, the charge indicator is now visible even when the device is switched off and the spotlight supports **RDM**.

**NEW
2025**



EUROLITE AKKU UP-4 QCL Spot QuickDMX MK2

Powerful rechargeable LED uplight with 10 W 4in1 LEDs and QuickDMX



Another weatherproof version is also available: The rechargeable IP UP-4 QCL Spot Quick DMX MK2. In addition to the MK2 improvements, the locking screws have been replaced with higher-quality **aluminium screws** and the lens optics have been optimized.



EUROLITE AKKU IP UP-4 QCL Spot QuickDMX MK2

Weatherproof (IP65) rechargeable LED uplight with 10 W 4in1 LEDs and QuickDMX

**NEW
2025**

The premium model in the series, which bears the addition **Plus**, has also been revised and now appears as the rechargeable **IP UP-4 Plus HCL Spot CRMX MK2**. The **CRMX** stands for the most significant innovation: The spotlight is now equipped with the **CRMX wireless DMX system** from LumenRadio. As with the other MK2 versions, the new **battery management system** is also being used here. The **four powerful 10 W LEDs** in the colors red, green, blue, white, amber and UV, the **removable and replaceable battery** and the **compact design** have remained unchanged. The charging function in the existing case has also been retained, meaning that existing transport and charging systems can still be used.



lumenradio
Creating Connectivity for a Better Tomorrow

EUROLITE AKKU IP UP-4 Plus HCL Spot CRMX MK2

IP65 uplight with replaceable battery, RGBWA+UV LEDs, CRMX and IR remote control



**NEW
2025**



**ROADINGER Flightcase
6x AKKU UP-4 QCL Spot
QuickDMX MK2 with charging
function and castors**

Trunk Case



**ROADINGER Plastic Case
for 4x AKKU UP-4 QCL Spot
QuickDMX MK2**

Plastic Case



**ROADINGER Flightcase 4x
AKKU IP UP-4 QuickDMX with
charging function**

Trunk case with castors



**ROADINGER Flightcase 4x
AKKU IP UP-4 Plus HCL Spot
WDMX with charging function**

Trunk Case with Castors

POWERFUL BEAMS FOR INDOOR AND OUTDOOR USE



LED IP T-PIX 16 QCL Beam Bar by EUROLITE

The LED IP T-PIX 16 QCL Bar offers 16 LEDs, each with an output of 20 W, concentrated at a narrow beam angle of 3°. The result is 16 very bright, precise beams of light arranged next to each other to create an intense light curtain. The LEDs can be **controlled individually**, enabling various effects and images for a varied light show. The color scheme is based on **red, green, blue, and lime**. This results in vibrant, brilliant colors that also impress in the yellow and white tones.

The bar is housed in a robust IP65-rated housing that can withstand even heavy rain without damage. Power is

supplied via weatherproof T-Con inputs and outputs. Two stable brackets allow both standing and hanging operations. Hooks or couplers can be attached either to an Omega bracket with quick-release fasteners or directly to the brackets. A special feature of the housing is the ability to connect multiple bars to ensure seamless lighting design. For camera applications, the pulse width modulation can be set in six stages between 1.200 Hz and 20.000 Hz. **Ten different DMX modes** allow flexible use with various lighting consoles and adapt to the respective requirements.



EUROLITE LED IP T-PIX 16 QCL Beam Bar

Weatherproof (IP65) beam bar with RGBL color mixing and pixel control

AMAZING COLORS FOR INDOORS AND OUTDOORS



AKKU IP BAR-6 Entry QCL QuickDMX by EUROLITE

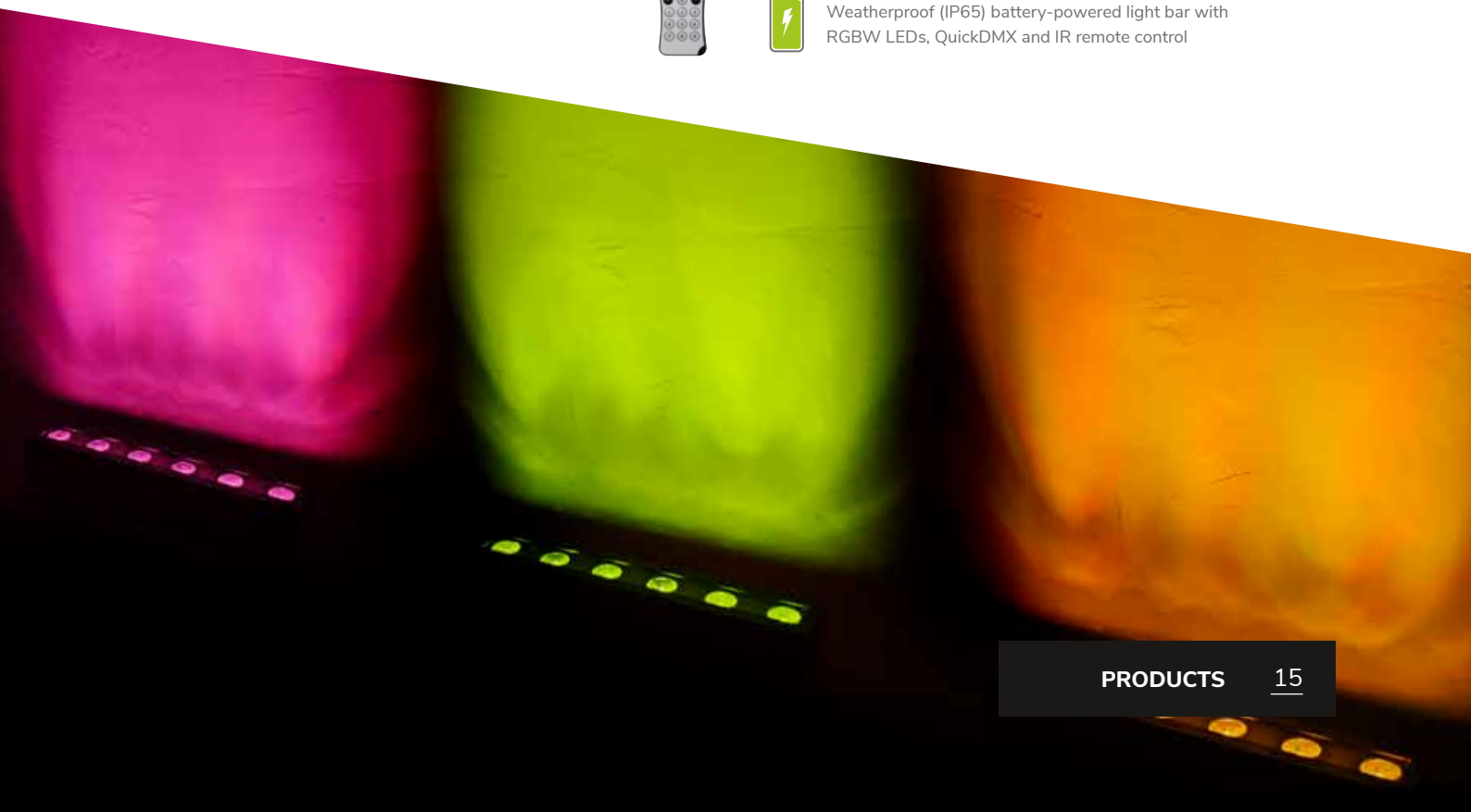
Battery and **weather resistance** are important factors for many users today. These features are fulfilled by this spotlight bar. The **EUROLITE AKKU IP Bar-6 Entry QCL Quick DMX** is **IP65-certified**. This means that it can withstand thunderstorms and has a rechargeable battery that enables an operating time of up to **nine hours** in normal use. The spotlight also offers a boost mode for particularly bright light and an energy-saving mode for longer operating times. **Six powerful LEDs** with the primary colors red, green, blue, and white serve as the light source. The beam angle is **17°**.

The spotlight is equipped with a very stable and practical bracket suitable for both suspended and upright mounting. Power is supplied via T-Con connections, which can be used both for charging the battery and for operation from the mains. The power can also be forwarded via an output socket. The DMX connections are weatherproof and compatible with normal indoor cables. The spotlight also has a built-in **wireless DMX module** based on the EUROLITE Quick DMX system. An IR remote control is also included in the scope of delivery.



EUROLITE AKKU IP BAR-6 Entry QCL QuickDMX

Weatherproof (IP65) battery-powered light bar with RGBW LEDs, QuickDMX and IR remote control



MORE THAN JUST A STROBE

LED IP Mega Pix Strobe 714 Swing by EUROLITE

Modern LED strobes are much more than just lighting – they are currently extremely popular. The new **IP Mega Pix Strobe 714 Swing** is an excellent example of this. It is equipped with **126 cold white high-performance LEDs** of 3 W each, which provide impressive strobe performance. In addition, there are **588 RGBW LEDs** above and below, which not only flash but can also light up continuously. This allows impressive blinder effects and color moods to be created. The cold white LEDs are divided into **seven segments**, the colored LEDs into **14 segments**, which enables dynamic animations and versatile effects. **71 DMX channels** are available for control, with which each segment can be controlled

individually. Alternatively, smaller DMX modes can be used to call up ready-made programs and design them in any color. Another highlight: The Mega Pix Strobe 714 Swing features a **motorized tilt movement** of the entire light unit with a range of **200°**. This provides additional dynamics and enables impressive lighting effects. The abbreviation **IP** also indicates weather resistance – the spotlight is classified as **IP65** and can therefore be used even in pouring rain. With the LED IP Mega Pix Strobe 714 Swing, you not only get a powerful stroboscope, but also a versatile blinder and effect spotlight that is characterized by its mobility and weather resistance.



EUROLITE LED IP Mega PIX Strobe 714 Swing

Outdoor floodlight (IP65) with
tilt motor for strobe, blinder and
matrix effects

NEW
2025

More than a simple
spotlight.

LED CLS-6 PIX HCL

BY EUROLITE



red green blue white amber UV



Thanks to its angled design, it produces a light that can illuminate a room widely. The 24 high-intensity LEDs are divided into six segments, which can be controlled individually. Each produces a beautiful beam in the fog. The result is an extremely compact spotlight that is ideal for use both as an effect light and as an area light.

The EUROLITE CLS-6 PIX HCL is based on six basic colors: red, green, and blue for countless intense color mixtures, amber for additional enhancement of orange and yellow tones, cold white for aggressive strobe effects as well as a basis for pastel tones, and – in combination with amber – for warm white light. Finally, UV not only offers the popular black light effect but also interesting possibilities in color mixing.

Six different modes are available for DMX control. Depending on personal preferences and lighting control options, there is plenty of choice here. These include a mode that controls the six segments as four areas, making it ideal for use with Color Chief or Light Captain. In addition, colors or programs can be called up manually in the menu or using the remote control supplied.

FLEXIBLE IN APPLICATION

NH-50 DMX fazer by EUROLITE

The EUROLITE NH-50 DMX is an inexpensive but reliable fazer. The machine comes in a robust metal housing and is suitable for upright and suspended operation. The fog opening is equipped with a flap whose **inclination** can be adjusted to direct the fog. The fluid used is "normal" water-based fog fluid, available by EUROLITE in various versions. Filling the fluid is **user-friendly**, as the tank can be easily removed and filled. The fill level of the tank is visible on the front of the machine when inserted. It is controlled either via a button on the back of the machine or by DMX command. The fog quantity can be adjusted in three stages both in manual mode and via DMX. In addition to the classic DMX input and output, the machine, like almost all modern EUROLITE devices, has a USB socket for wireless DMX operation. There are two different USB receivers for this, with which the system can be upgraded to the EUROLITE Quick DMX or the CRMX wireless DMX system in a matter of seconds.



EUROLITE NH-50 DMX fazer

Compact DMX fazer with QuickDMX port in and variable output angle

**NEW
2025**

COMPACT POWER AT AN AFFORDABLE PRICE

LED Mini Strobe ABL by EUROLITE

Modern strobes have to offer more than just fast flashing. With more expensive LED strobes, bright white light, colored effects, and animations are now standard. The **LED Mini Strobe ABL** now offers these features in a compact and affordable version.

The stroboscope is equipped with **48 cold white LEDs** and **288 RGB LEDs**, which enable a color mix of red, green, and blue. The LEDs produce a wide beam angle of 65°, emitting an impressively bright light from the sides. Both LED areas are divided into segments, enabling the creation of a wide range of programs and animation effects.

They can be controlled either in **stand-alone mode** or via **DMX signal**. Settings for stand-alone operation can be made directly on the device or using the remote control supplied. Despite the many functions, only **eleven DMX channels** are required in DMX mode.

Weighing less than one kilogram, the LED Mini Strobe ABL is not only easy to transport but also an absolute eye-catcher even in small venues.



Dimensions:
26.2 cm x 16 cm x 6 cm



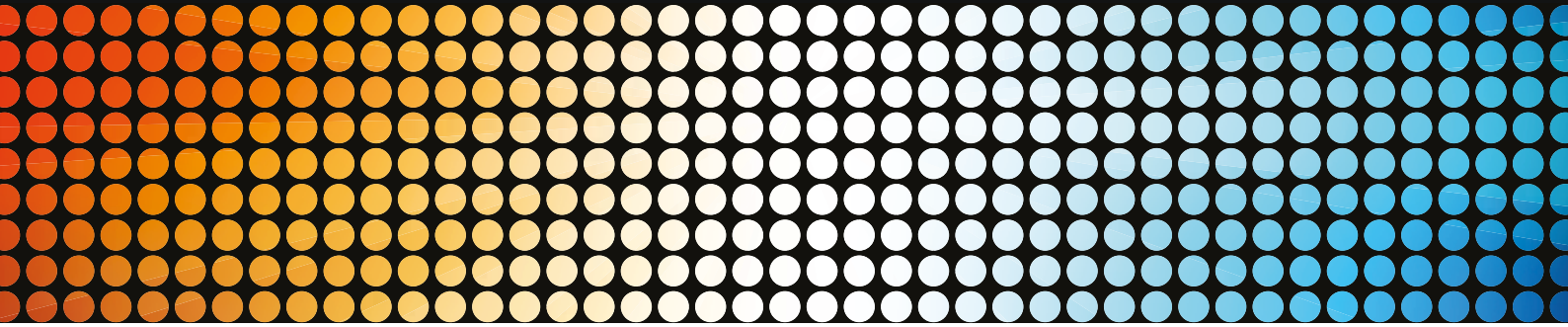
NEW
2025

EUROLITE LED Mini Strobe ABL

Mini LED stroboscope with bright SMD LEDs, incl. IR-47 remote control

NEW
2025

LED PIXEL MATRIX SERIES



As the name suggests, this series specializes in individually controllable pixels. The EUROLITE series comprises three models that differ in terms of their design: the **Matrix Bar 10** and the **Matrix Panel 2x5**, each with ten LED pixels, and the **Matrix Panel 5x5** with 25 pixels. All models are equipped with 12 W LEDs that provide a color mixture of red, green,

blue, and warm white. This makes it possible to create vibrant colors as well as pastel shades and high-quality white tones. The light is distributed evenly by specially developed reflectors and creates an impressive effect. The wide beam angle ensures that the effect remains visible even when viewed from the side.



EUROLITE LED Pixel Matrix Panel 2x5 RGB/WW

Matrix spotlight with RGB/WW-LEDs, pixel control and macros for sequences



EUROLITE LED Pixel Matrix Panel 5x5 RGB/WW

Matrix spotlight with RGB/WW LEDs, pixel control and macros for sequences, letters, and numbers



EUROLITE LED Pixel Matrix Bar 10 RGB/WW

Matrix-Bar with RGB/WW-LEDs, pixel control, and macros for sequences





Each pixel can be controlled individually in each color – either via DMX or Art-Net. The device can be easily upgraded to wireless DMX using the wireless USB port. Various DMX modes are also available, including some with pre-programmed patterns and macros, which enable impressive light shows even with simple lighting consoles. The 5x5 panel can even display letters and numbers. In 15-channel mode, these pre-programmed sequences can be designed with individual foreground and background colors.

The housings are made of robust but lightweight metal. There are connecting elements on the edges of the housing that allow the devices to be joined together seamlessly. An ingenious bracket allows flexible mounting – whether upright, suspended, or on a stand. Thanks to the different designs, which nevertheless offer identical LEDs and control options, creative and exciting lighting arrangements can be realized on stages, in clubs or in television studios.



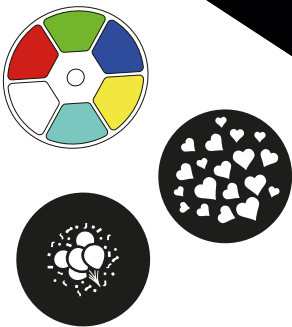
POWERFUL LOGO PROJECTOR WITH INTEGRATED COLOR WHEEL

NEW
2025

LED LP-100 Logo-Projector MK2 by EUROLITE

The popular LP-100 logo projector from EUROLITE is now available in a second generation. As before, the projector is equipped with a very bright 100 W LED. Two gobos with balloons and hearts are included in the delivery scope, but you can easily use your own gobos with an outer diameter of 32.6 millimeters and a maximum image diameter of 21 millimeters. The beam angle of the image can be manually adjusted between 12° and 25°.

One function of the LP-100 MK2 stands out: The logo projector has a built-in color wheel. This means that even colorless images can be easily colored, expanding the range of applications. The spotlight also impresses with its very robust housing and high-quality workmanship.

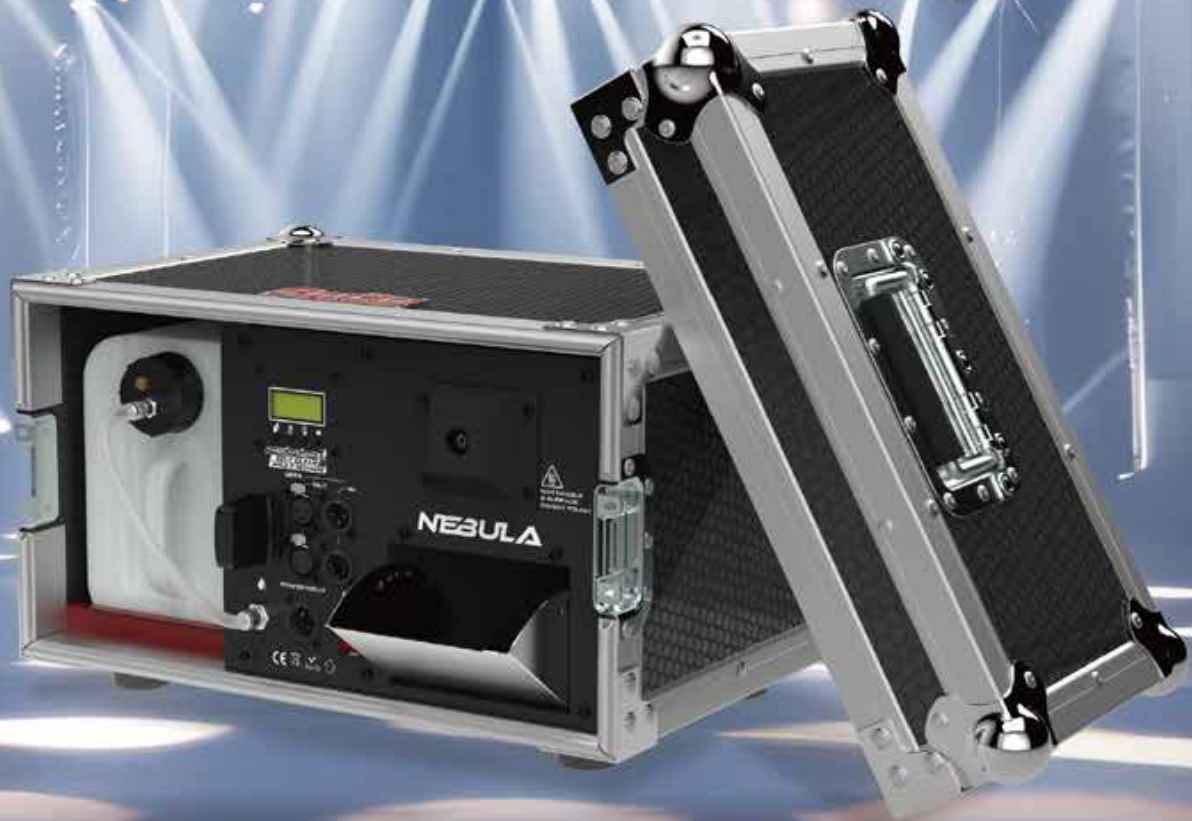


EUROLITE LED LP-100
Logo-Projector MK2



NEBULA

INTRODUCING THE F-12 NEBULA
THE FUTURE OF FAZER TECHNOLOGY



eurolite® WF-100 & GF-100

With the WF-100 and the GF-100, EUROLITE presents two new, powerful effect spotlights. Both models come in an identical, robust housing and are equipped with a 100 W LED.



NEW
2025



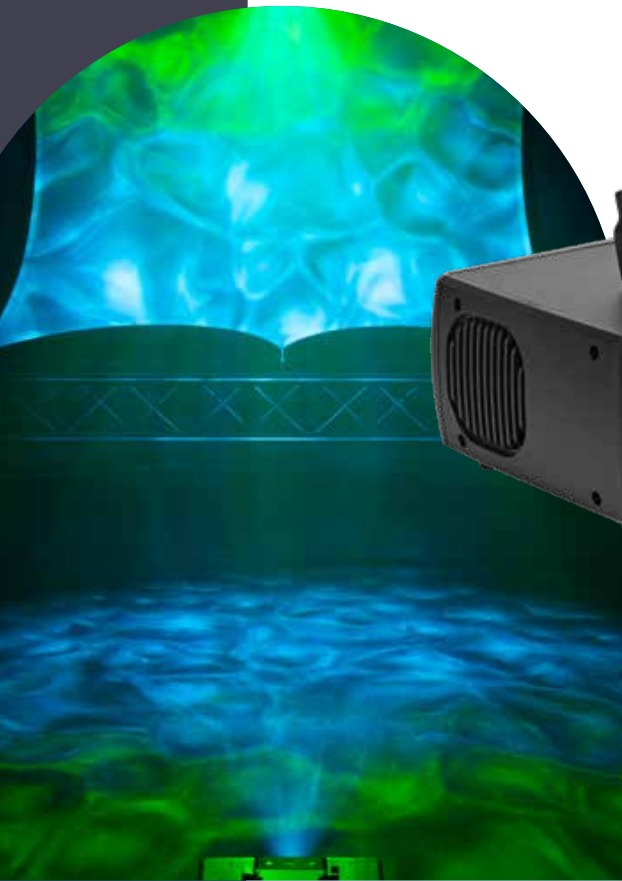
EUROLITE LED GF-100 Gobo Flower

Powerful goboflower with rotating, colorful faceted mirror and varied gobos



The GF-100 is a classic gobo effect with eleven gobos that shape the light beams. Colored mirrors, which are mounted as facets on a rotatable disc, provide the colors. The result is projections in many different colors that move simultaneously in the room.





EUROLITE LED WF-100
Water Effect

LED projection effect for water reflections with color wheel and DMX



The WF-100 is a classic water effect with two structured lenses that create the moving water structures. The lenses can be rotated at stepless speed in both directions, whereby very slow effects are also possible. The spotlight's LED produces a bright, white light that can be colored using a color wheel. In addition to white, five other colors are available, and half colors can also be created for a particularly appealing effect.



Both devices are equipped with professional P-Con power connections, which also allow the power to be forwarded via an output socket. The DMX connections are three-pin. In addition, both devices have a wireless DMX USB socket with which they can be integrated into a Quick DMX or CRMX system in a matter of seconds.



MORE CONFETTI, MORE FUN

Confetti shooters are becoming increasingly popular, whether at weddings and parties with hand-triggered tubes or at shows with electrically controlled versions. Until now, the EUROLITE Confetti Shot DMX was available, which could trigger a single tube via DMX command. With the Double Shot, there is now a version that can fire two confetti tubes simultaneously or individually of each other. Both tube holders can be adjusted independently of each other in terms of tilt and direction. Hanging operation is also possible without any problems. Available as accessories, electric confetti tubes with a length of 50 or 80 cm can be used.



**NEW
2025**



EUROLITE Confetti Double Shot DMX

Electric launch unit with two channels and DMX control for confetti and streamers



CONFETTI DOUBLE SHOT DMX



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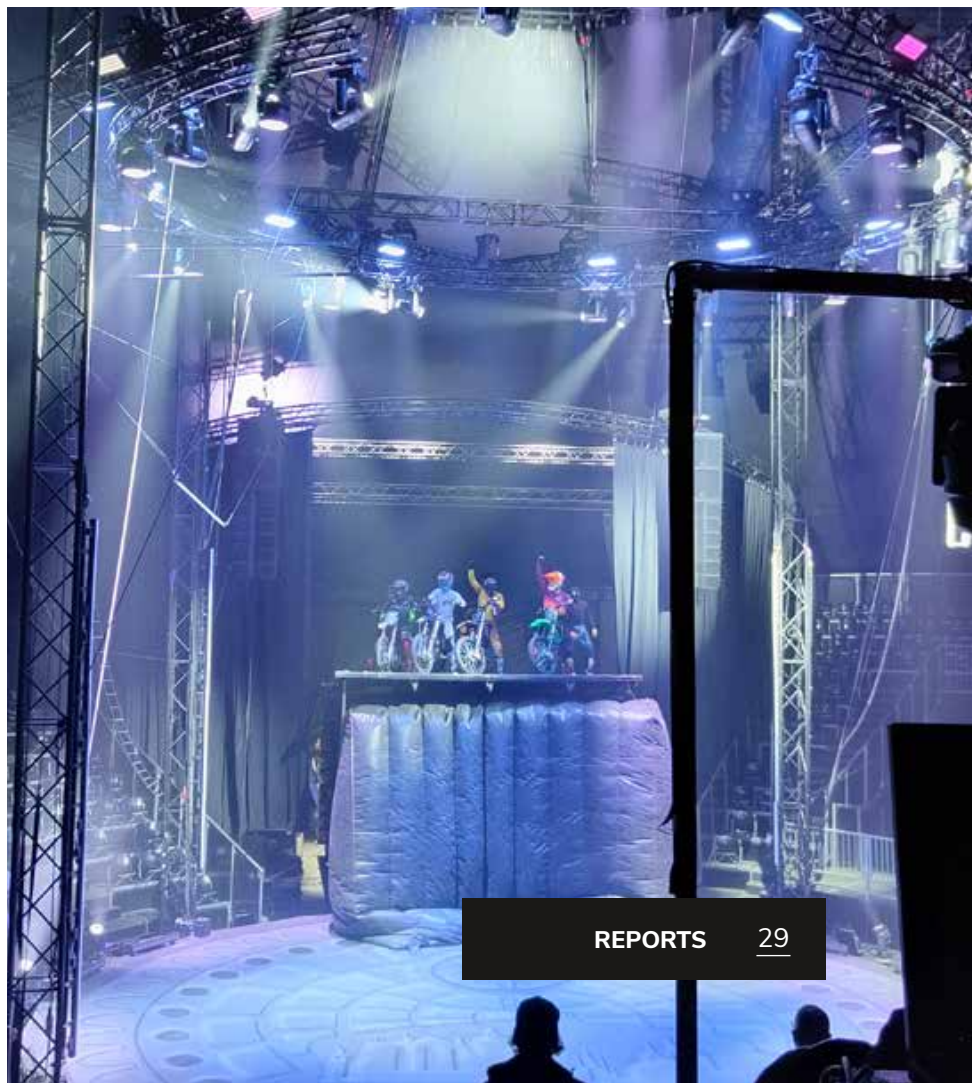
Equipment used:

- 12 x EUROLITE TMH-H760
- 70 x EUROLITE FL-50 SMD
- 10 x EUROLITE Spark Master
- 36 x EUROLITE TMH S-400
- 8 x ANTARI M7
- 4 x ANTARI HZ-500
- EUROLITE LED IP T-PIX 12 HCL
- EUROLITE LED PT-100/32
- EUROLITE NSF-350

CIRCUS FLIC FLAC //ERFURT

The Flic Flac circus in Erfurt was given a new light: Modern moving heads, LED bars and fog effects now provide the right lighting atmosphere for exciting acrobatic acts, funny clowning and amazing magic. Responsible for the technical installation was the company EP Rent under the direction of Enrico Kirschner.





THE ISSUE WITH THE NOISE

Why LED spotlights are often perceived as being “louder”



LED spotlights have undoubtedly revolutionized the world of lighting. However, while they score highly in terms of energy efficiency and color variety, there is one frequently discussed topic: noise level. LED headlights are often perceived as louder than their counterparts with other light sources. But why is that? As is so often the case, the answer boils down to a mixture of various factors.

LEDs and their heat drama

LEDs like many things, but high temperatures are not one of them. While light bulbs light up comfortably at around 2.700 degrees on the filament, LEDs start to get nervous at 70 to 90 degrees Celsius. As electronic components, they are more sensitive, which means that efficient cooling is a must. Without this, LEDs would be history faster than the light comes on.

Small, compact, hot

LED technology has made spotlights smaller and smaller – and often cheaper, too. Plastic housings that do not dissipate heat particularly well are not uncommon. However, less space inside also means air heats up more quickly. The result: Fans are a must to keep temperatures in check.



Integrated fans take over the cooling function in the spotlight.

Fan noise and vibrating housings

Quieter, higher-quality fans could provide a remedy, but the problem often lies deeper. Thin metal or plastic housings start to vibrate due to fan vibrations and contribute significantly to the background noise. Small and lightweight spotlights in particular bring this “symphony” to perfection – but not always to the delight of the audience.

The pitfalls of volume specifications

Some manufacturers specify the volume of their spotlights, but these values are often as helpful as a parasol in a snowstorm. Whether a noise is perceived as annoying depends less on the volume and more on the frequency. A low hum can be comparatively pleasant, while a high-pitched buzz can be annoying – even if it is quieter. In addition, the acoustics of the room and the position of the spotlight play a major role. A hanging spotlight pointing downwards may sound very different from the same model in a standing position. Without uniform measurement standards, comparing decibel specifications is rather pointless.



AI-generated

Silent spotlights: The noiseless heroes

Fortunately, there are now numerous silent models that manage completely without a fan, as well as spotlights with quiet fans or special silent modes. In the case of higher-quality models, care is also taken during the design stage to ensure they are whisper-quiet – perfect for environments where every noise counts.



EUROLITE LED 7C-12 Silent Slim Spot
Fanless and silent: Silent 7in1 LED PAR spotlight in a space-saving design

In short: trial and error is key

The best solution remains a practical test: When used in the appropriate environment, it is possible to assess whether a spotlight meets the desired requirements – or whether it becomes an unwanted source of noise.



EUROLITE LED Silent Par 6 QCL Floor black
Silent operation: LED floor spot with RGB/WW color mixing



Wolfgang Weber,
Head make-up artist

» WE USUALLY MAKE WIGS OURSELVES, USUALLY FROM REAL HAIR. THESE CUSTOM-MADE WIGS ARE SO DETAILED THAT THEY ARE ALMOST INDISTINGUISHABLE FROM THE ACTOR'S NORMAL HAIR. «



THE ART OF TRANSFORMATION:

THE EVERYDAY LIFE OF A HEAD MAKE-UP ARTIST

Behind every successful theater performance is much more than great acting – a fascinating interplay of light, costume, and make-up brings out the characters. Wolfgang Weber, head make-up artist at the Mainfranken Theater Wuerzburg, gives us an insight into his work, his highlights, and the challenges of this creative profession.

Thank you very much, Mr. Weber, for taking the time to speak with us about your work. Could you briefly introduce yourself to our readers?

My name is Wolfgang Weber. I am the head make-up artist at the Mainfranken Theater in Wuerzburg – and have been for 26 years.

What are your duties as head make-up artist at the Mainfranken Theater?

As department head, I am responsible for purchasing materials and managing the make-up budget. I draw up the duty rosters for my colleagues, allocate the work and, as the person responsible for the set team, accompany the final rehearsals in the auditorium to make any changes or adjustments. As a

supervisor, I am also responsible for our young professionals. Our current first-year apprentice is already my 20th trainee here in Wuerzburg.

What were the highlights of your career? Were there any moments or projects that were particularly significant for you?

During my traineeship at the Saarland State Theater in Saarbruecken, everything was new, exciting and thrilling. After nine years as deputy head make-up artist at Theater Dortmund, I was drawn back to southern Germany. The vacancy at the Mainfranken Theater in Wuerzburg came at just the right time. Over the years, I have grown fond of many plays. I particularly remember the production of



Photos: © Nik Schölzel / Mainfranken Theater Würzburg

“La Cage aux Folles” with Hannes Brock in the leading role – an exceptional project that we performed a total of 60 times at the theater in Dortmund. “Götterdämmerung” from 2019 was also an absolute highlight. This production could also have been performed on a large stage or in a state theater. Carola Volles’ set was exceptional and the collaboration was a real pleasure.

Could you describe the day-to-day work of a make-up artist at the theater to our readers?

Our working day takes place in different time slots. On workshop days, we work from 9 am to 5 pm. If there is a performance in the evening, our work starts in the afternoon and lasts until after the performance. Following the applause, we remove the performers’ wigs and take delivery of other mask parts. We make wigs ourselves, usually from real hair. These custom-made pieces are so detailed that they are almost indistinguishable from the actor’s normal hair. The use of wigs is particularly essential for historical productions.

What is involved in preparing a mask for a performance? What steps do you go through?

As a rule, we start producing the masks six to eight weeks before the premiere. If mask parts have to be modeled, we need time for impressions, drying breaks, and the laminating work. Special parts of the face such as noses, chins, or



» WE USUALLY KNOW IN ADVANCE WHETHER MAINLY COLD OR WARM LIGHT WILL BE USED. OVER THE YEARS, YOU GET A FEEL FOR HOW LIGHT BEHAVES ON STAGE AND HOW WE MAKE-UP ARTISTS CAN INCORPORATE THIS SPECIFICALLY INTO OUR WORK. «



Fairytale at the Grand Hotel



Fairytale at the Grand Hotel

Photos: © Nik Schölzel / Mainfranken Theater Wuerzburg

scars require complex production steps. We use silicone or gelatine for modeling and reproduction. In an operetta production, all the actors often need wigs or hairpieces. In our current production of “Fairytale at the Grand Hotel”, all the chorus members, the ballet and the soloists wear wigs. These have to be washed, wound in rollers and styled after every performance – a huge amount of time and effort, but one that is reflected in the impressive stage design.

What other departments or trades do you work closely with as a make-up artist at the theater?

Most of all, we work closely with the costume workshops. Even if we are “only” responsible for face and hair, the overall look has to be right in the end – hairstyle, make-up and costume should harmonize. Tattoos are now also one of our tasks.

How does the light from a spotlight influence the effect of the mask on stage? What needs to be considered when designing a mask in relation to stage lighting?

The lighting during a performance has an enormous influence on the effect of costumes and masks. We usually know in advance whether mainly cold or warm light will be used. Over the years, you get a feel for how light behaves on stage and how we make-up artists can incorporate this specifically into our work. Our job is not just to “make up beautifully”, but to create entire characters. Exaggeration is often necessary to make facial expressions visible to the

audience in the back rows. On the other hand, there are also natural, more discreet masks, especially in drama or on smaller stages such as our studio stage. During rehearsals, especially in dress rehearsals, we have the opportunity to make adjustments and adapt the make-up to the lighting.

Are you able to tell our readers anything about the next season? What exciting productions can visitors to the Mainfranken Theater expect?

As of now – February – the planning for next season has not yet been finalized. First of all, we have to talk to our head scheduler, who is responsible for the entire annual schedule. So we will have to be patient until the official announcement of the program for the 2025/26 season – but I can reveal this much: There are some highlights!

Thank you very much for this interview and the exciting insights. We wish you continued success!



“RESONANCE THERAPY” INSTALLATION AUGUSTINER-KIRCHE//WUERZBURG



Under the title “Resonance Therapy”, an impressive sound and light installation took place in the Augustinerkirche Wuerzburg from November 4, 2024 to January 20, 2025. Every day between 18:00 and 20:00, visitors were able to immerse themselves in a unique atmosphere that combined electronic music with visual effects. The installation was designed by Carsten Meister, a media professional and member of the Augustinian Order, in collaboration with Wuerzburg church musician Hans-Bernhard Ruß. It aimed to explore the phenomenon of resonance in music and images, thus, transforming the church space into a place of multimedia experience. Visitors were invited to reflect on life in times of uncertainty and acceleration. DMH-380, EYE-740 MK2 and DMB-100 from the FUTURELIGHT brand were used for the implementation.



FUTURELIGHT DMH-380 Hybrid CMY Moving Head Spot/Beam

PRO spot/beam/wash moving head with 380 W COB LED, large zoom, frost, CMY color mixing and animation wheel



FUTURELIGHT EYE-740 MK2 QCL Zoom LED Moving Head Wash

PRO Washlight with 40 W Osram Ostar RGBW LEDs, large zoom range and pixel control



FUTURELIGHT DMB-100 LED Moving Head

PRO beam moving head with 100 W COB LED, 1° beam angle, gobo and color wheel, 2 prisms and QuickDMX port



ENLIGHTENMENT *with* 200.000 WATTS

The role of modern event technology in churches

Churches have been places of spirituality and community for centuries. But like everything in our fast-changing world, churches are moving with the times and relying on new ways and means to stay relevant and reach people. Today, modern event technology is therefore an important means of supporting the liturgy and reaching a wider audience. This development is particularly evident in the USA, but is also gradually becoming apparent in Germany.



Mega-churches and Show-Worship services: Technology in US churches

In the United States, churches are often much more than just religious locations. They are social meeting places and provide stages for concerts, plays and seminars. So-called mega-churches, which attract several thousand visitors every week, rely on spectacular productions to convey their messages. Everything from huge LED walls to bombastic surround sound is included. This technology creates a rousing show atmosphere that inspires young people in particular and strengthens the bond with the community. A key reason for this trend lies in the funding structure of American faith communities: churches of all denominations in the USA rely on donations and membership fees to finance their services. This pressure to remain attractive and relevant drives them to innovate. Modern event technology is becoming an essential tool for organizing church services and events in such a way that they will be remembered for a long time and attract even more visitors in the future.



The use in Germany: Functional instead of spectacular

In Germany, the clocks tick a little differently. Church buildings, which are often centuries old, enjoy special protection and the respectful treatment of the historic building fabric is a top priority. The financial situation is also different: Church tax means that the large German churches are less reliant on donations. Compared to the situation in the USA, this reduces the pressure to generate additional funds through lavish

productions. Nevertheless, time is not standing still here either – churches in Germany are experiencing a significant decline in parishioners and are increasingly struggling to find their place in society. New forms of events such as guided meditations, but also gospel concerts and art installations are also being developed here in Germany in order to invite more people back into church walls. Modern technology is increasingly being used for cultural events. Professional audio systems are used to improve speech intelligibility and effectively support musical performances, while atmospheric lighting installations provide an immersive experience – all without disturbing the sacred atmosphere.

A glimpse into the future

The use of modern event technology in churches will certainly continue to increase in Germany in the coming years, especially in the cultural sector. The key to success lies in striking the right balance between tradition and innovation. This development not only offers opportunities for the modern staging of church services, but also for the creation of new experiential spaces. Whether through atmospheric lighting effects that underline the spiritual message or acoustic optimizations that make every sermon and every musical performance heard – well thought-out technical concepts can help churches and congregations to keep their finger on the pulse of the times and convey centuries-old content in a modern way.

“KLANGLICHTER” CONCERT IN WATTENS // TIROL

“Klanglichter” Advent concert in the Marienkirche Wattens
In the atmospheric setting of the beautifully illuminated Marienkirche in Wattens, the Swarovski Music Orchestra presented a series of wonderful compositions on December 8, 2024. The company Eventus used six FUTURELIGHT DMH-380s and four EUROLITE Multiflood floodlights to create a “world of calm and contemplation” in which the concert audience could pause for a moment.

FUTURELIGHT DMH-380 Hybrid CMY Moving Head Spot/Beam

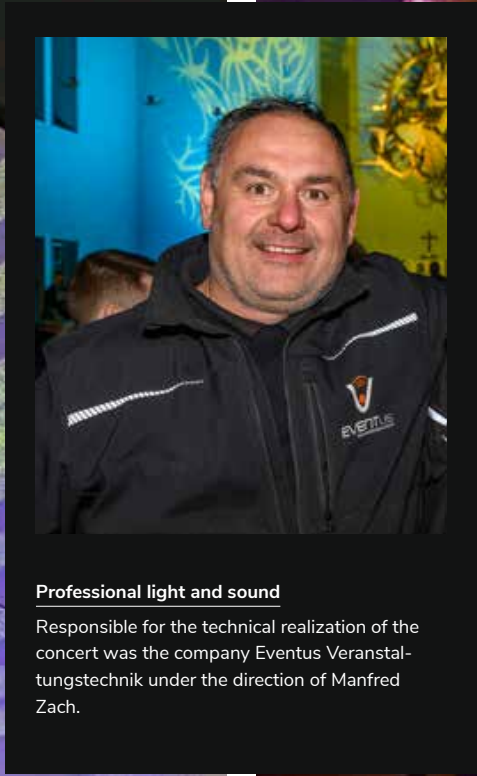
PRO spot/beam/wash moving head with 380 W COB LED, large zoom, frost, CMY color mixing and animation wheel



EUROLITE Multiflood Pro IP SMD RGBW Strobe/Wash

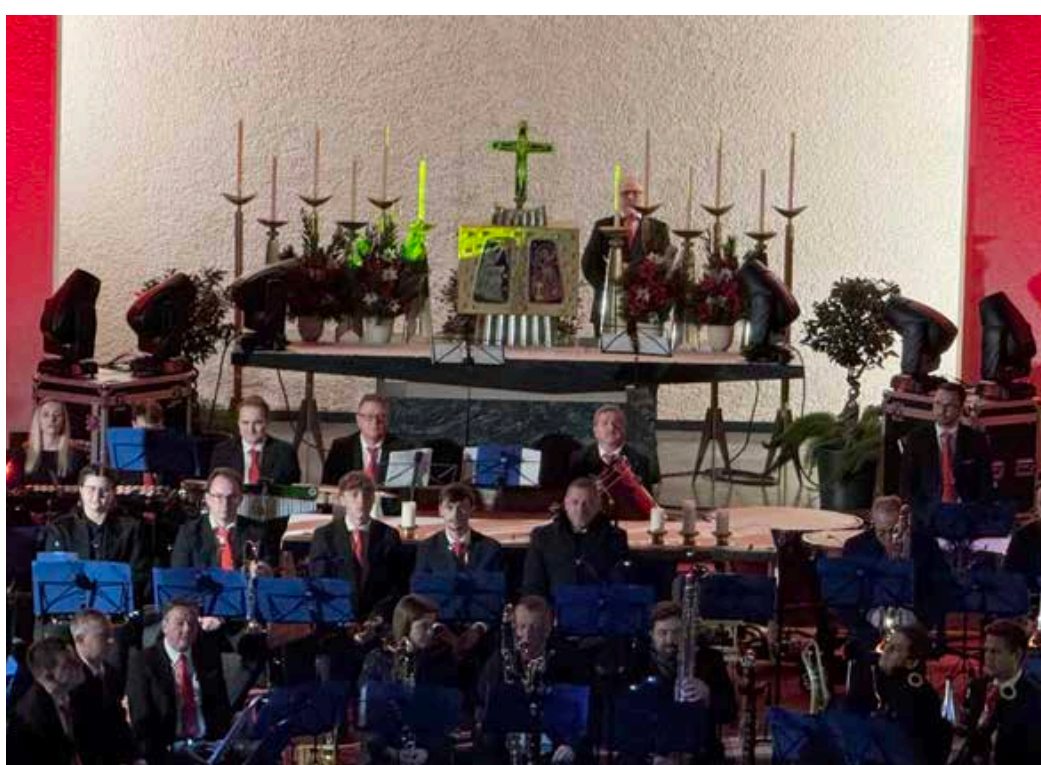
Weatherproof (IP65) 3in1 LED effect light with RGBW color mixing





Professional light and sound

Responsible for the technical realization of the concert was the company Eventus Veranstaltungstechnik under the direction of Manfred Zach.

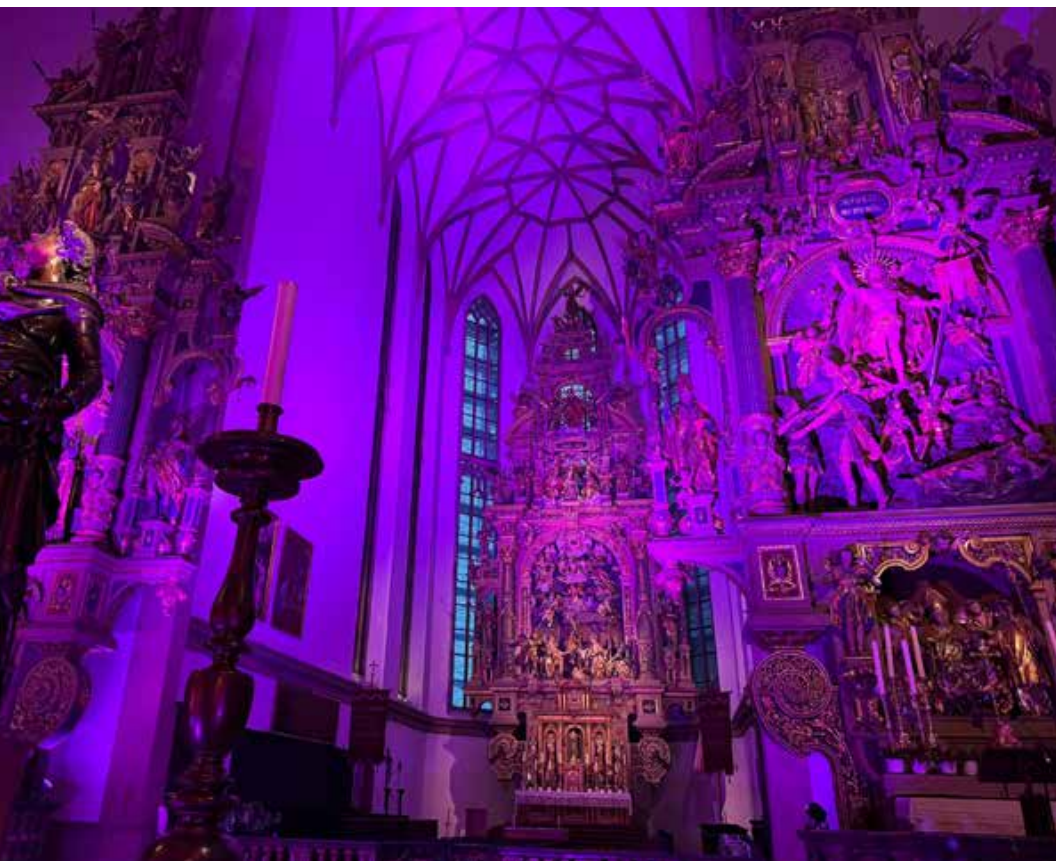




CHURCH ST. ULRICH //AUGSBURG

During the Augsburg Summer Nights 2024, the Basilica of St. Ulrich and Afra – one of the last great late Gothic churches in Swabia – became an oasis of tranquillity. In the midst of the vibrant festival atmosphere, it invited visitors to pause and enjoy the special atmosphere of the historic building.

The impressive staging was provided by twenty EUROLITE LED IP PAR 7x8W QCL spots and 24 EUROLITE LED IP PAR 7x10W RGBL spots, which bathed the impressive star vault, the ornate St. Ulrich's and Easter altars and the imposing central nave in atmospheric light. The impressive installation was realized by Xclusive Events from Nordendorf – a successful interplay of architecture and modern lighting technology that transformed the basilica into an atmospheric experience.



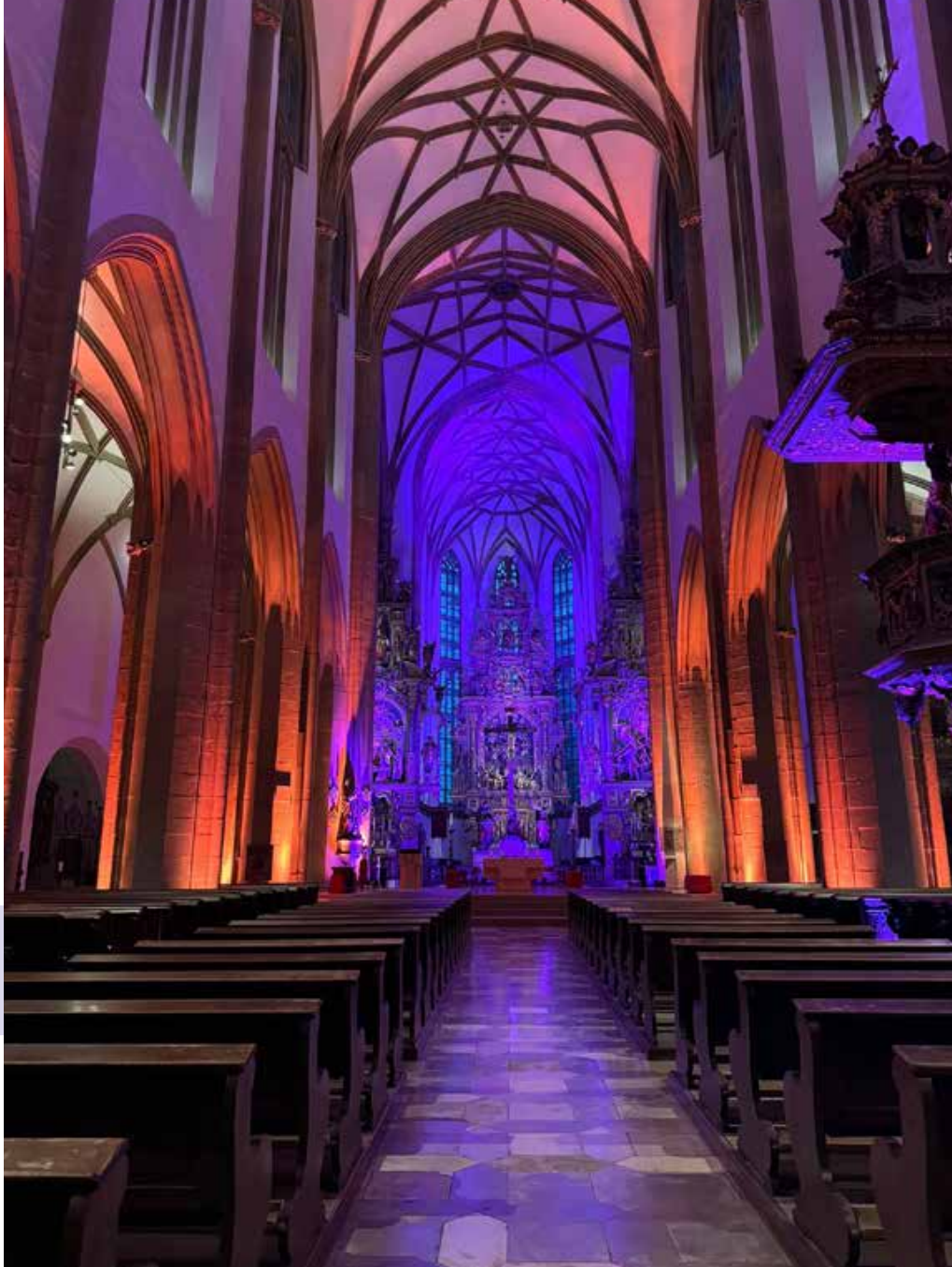
EUROLITE LED IP PAR 7x8W QCL Spot

Weatherproof (IP65) floodlight with 7 x 8 W LED and 4in1 QCL RGBW color mixing



EUROLITE LED IP PAR 7x10W RGBL Spot

IP65 floodlight with RGBL LEDs, frost filters and IR remote control





Active

Speaker systems play a central role in the world of audio and event technology. Whether at concerts, in studios or in the living room at home – the choice between active and passive loudspeakers can be decisive for sound quality and functionality. But what exactly is the difference between these two systems, and what advantages and disadvantages do they have?

VS

Passive

Active speakers have a built-in amplifier. They are therefore an “all-in-one” system in which the amplifier is integrated directly into the speaker housing. Some models also offer additional functions such as digital signal processors (DSP), equalizers or even Bluetooth interfaces. One of the advantages of active speakers is that they are easy to set up, as no separate amplifier is required. The manufacturer can optimally match the amplifier and speaker during development and production, which improves the sound quality. In addition, many models are equipped with modern technologies such as DSPs and wireless connections ex works. Active speakers are space-saving, as no external amplifier units are required. However, they also have disadvantages: They cost more to buy and are heavier as individual components than their passive counterparts. They can also be more complicated to repair as the amplifier and speakers are integrated

into one device. Active speakers must always be connected via two supply lines, for power and signal.

Passive speakers on the other hand, require an external amplifier in order to be operated. They therefore allow good adaptation to different amplifiers and setups. A major advantage of passive speakers is their flexibility: Users can select the amplifier individually and, thus, scale the system to suit their specific requirements. Passive speakers are also lighter in comparison, as they contain no internal electronics and only require one supply line (for the signal).

The power and signal distribution for several passive speakers can be housed centrally in one place, which is particularly advantageous for fixed installations. For example: Feeders, power distributors etc. can also be housed in the next room or in the technical center. In the event of a fault, the amplifier can be repaired or replaced separately from the loudspeaker. In addition, passive speakers are often cheaper to purchase. However, setting up and tuning them with an amplifier requires more specialist knowledge. Additional space is required for external

components, and an incorrectly selected combination of amplifier and loudspeaker can lead to loss of performance or damage. The choice between active and passive speakers depends on various factors, such as the application, budget and maintenance requirements. Active speakers are ideal for mobile setups and applications with limited space. Passive systems offer more flexibility for fixed installations, but require technical expertise to set up. However, both systems are justified and have a firm place in the world of sound technology.

Examples

Active



Active set consisting of:

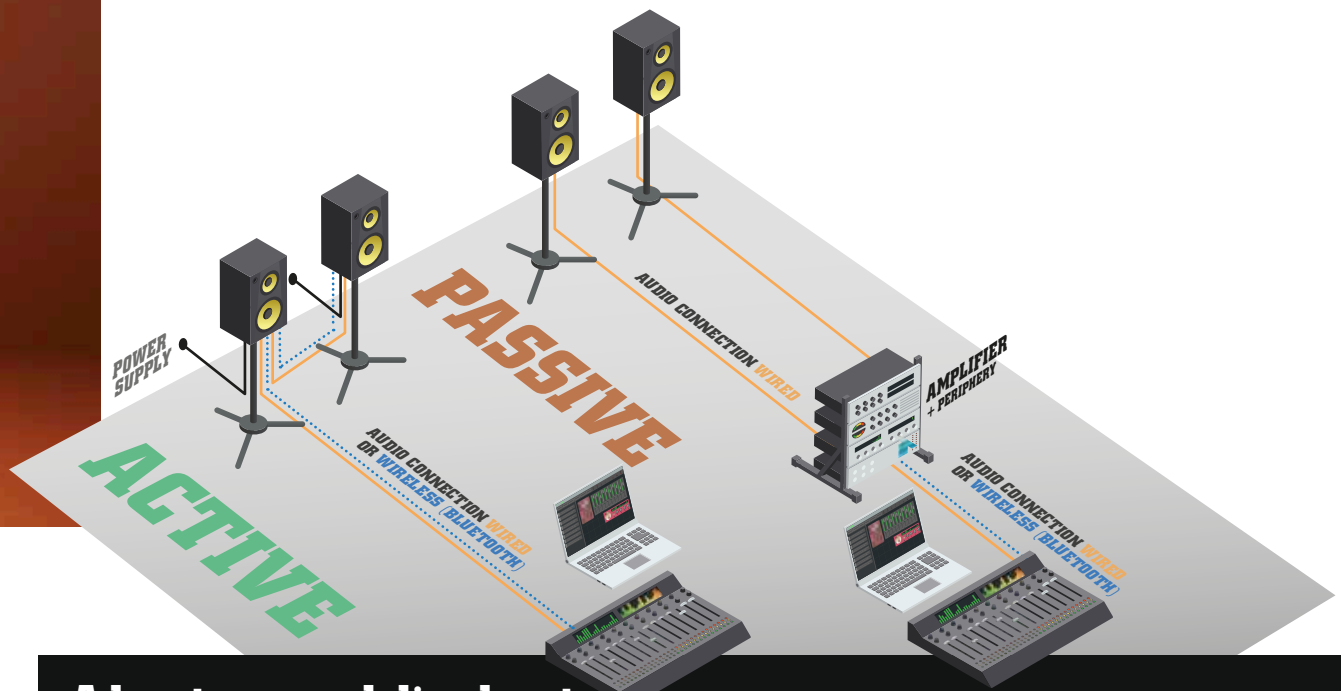
- 2x OMNITRONIC PAS-212A MK4 2-way top, active, DSP, BT
- 1x OMNITRONIC PAS-151A MK4 Subwoofer, active, DSP

Passive



Passive set consisting of:

- 2x OMNITRONIC PAS-212 MK4 2-way top, passive
- 1x OMNITRONIC PAS-151 MK4 Subwoofer, passive
- 1x OMNITRONIC MTC-3204DSP 4-channel amplifier with DSP



Advantages and disadvantages

Features	Active systems	Passive systems
Setup	Simple, as amplifier is integrated	More complex, as external amplifier is required
Sound tuning	Optimized by manufacturer	Customizable by choice of amplifier
Mobility	Heavier, but "all-in-one"	Lighter, but more individual parts
Ease of repair	More complicated to repair if amplifier is faulty	Easier as amplifier is separate
Additional functions	Often with DSP, Bluetooth or other features	Fewer additional functions



Photo: Avižonytė Design



Photo: Avižonytė Design

DOMUS RESTAURANT // KAUNAS, LITHUANIA

This is another way to celebrate Christmas: at the Domus Restaurant in Kaunas, Lithuania, Tomas Grigaitis hosted a vibrant evening full of hot rhythms from the group Jotvilas Drums, before DJ VanagasM brought the evening to a close. Prolaitas was responsible for the lighting design, using EUROLITE's LED IP PIX strobe for special highlights.



Photo: Avižonytė Design



Photo: Avižonytė Design



Photo: Avižonytė Design



EUROLITE LED IP PIX Strobe
RGB CW+WW

Outdoor spotlight (IP65) for
stroboscope, ambient and
animation effects



Photo: Avižonytė Design

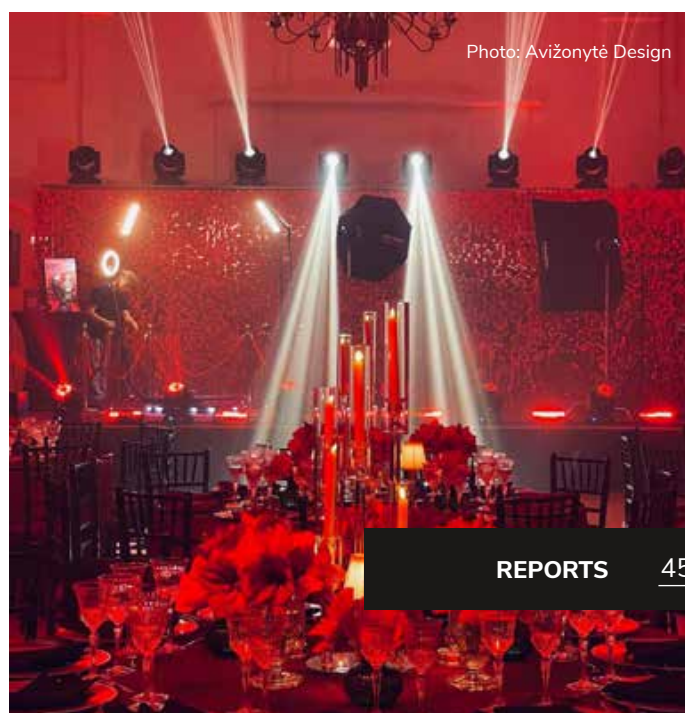


Photo: Avižonytė Design



Photo: @Daannoordhuizenfotografie

PULP FESTIVAL // EERBEEK, NETHERLANDS

The PULP Festival in Eerbeek, Netherlands, offers a colorful mix of pop, retro flair, and pop music over three days. The audience also has the opportunity to let off steam creatively or take part in laser tag games, for example. EUROLITE IP PIX strobes were used at this year's PULP Festival. YSH Events was responsible for the implementation in collaboration with Atomic Light & Sound. The organizer was Yannick Hilger.



Photo: @Daannoordhuizenfotografie



EUROLITE LED IP PIX Strobe
RGB CW+WW

Outdoor spotlight (IP65) for stroboscope, ambient and animation effects

Künstler-Magazin

Fachmagazin für die Show- und Eventbranche



40

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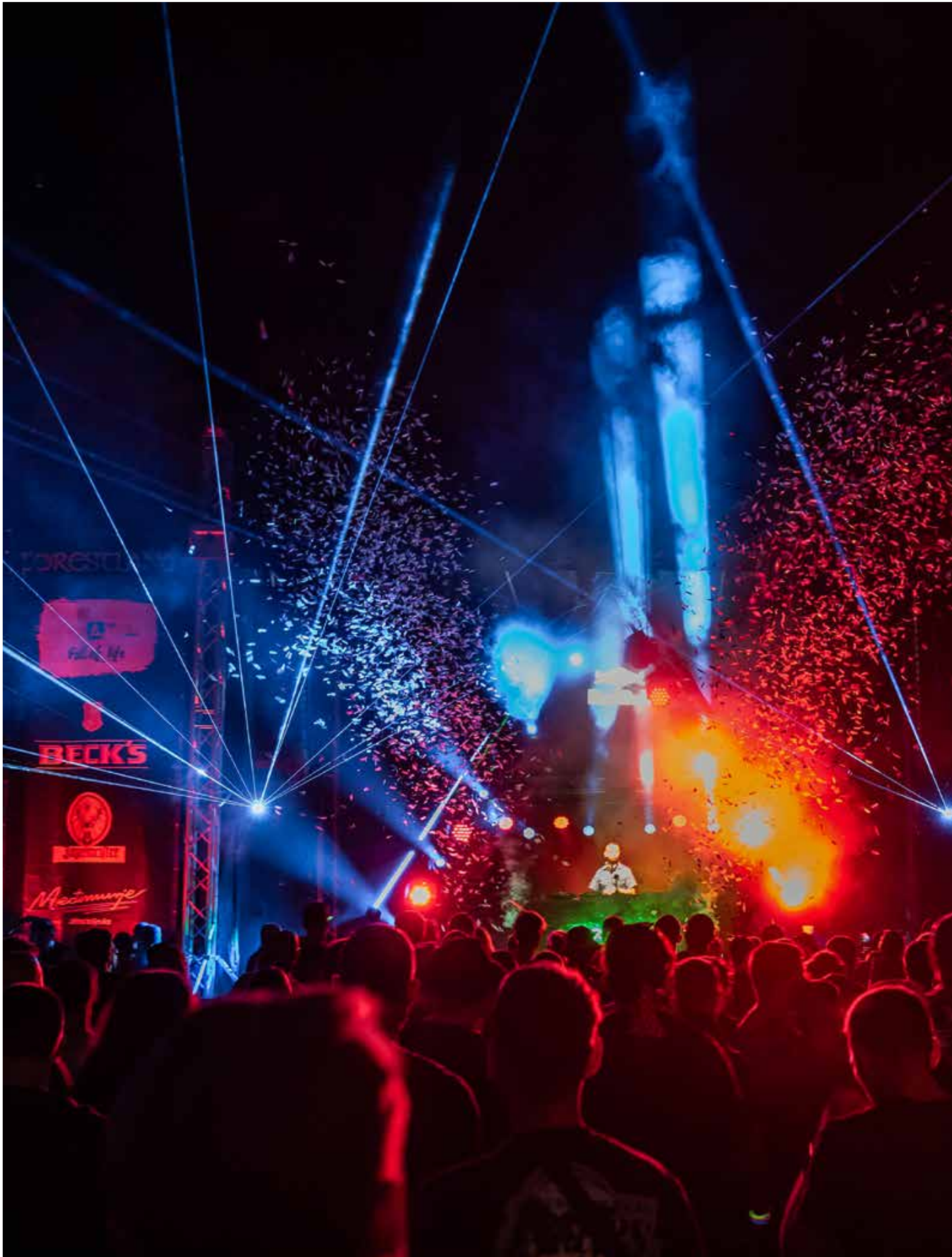
Tipps, Trends, News und Videos



Georg Dull überreicht DJ Bobo das Goldene Künstler-Magazin in der Porsche Arena Stuttgart

DJ Bobo als Künstler des Jahres 2023 ausgezeichnet

Künstler-Katalog als eKatalog lesen unter:
www.gedu.com





FORESTLAND FESTIVAL //CROATIA

In the middle of Europe, the Forestland Festival gathers thousands of music lovers for 48 hours of pulsating beats and an electrifying atmosphere in Brezje, Croatia. The Slovenian company ML Elektronika, Miha Laba s.p. created a spectacular production in which light and effects set the scene for the music and transported the audience into another world.





- FUTURELIGHT DMH-160 MK2 LED Moving Head
- FUTURELIGHT EYE-19 HCL Zoom LED Moving Head Wash
- FUTURELIGHT DMB-100 LED Moving Head
- EUROLITE LED PIX-40 RGB Bar
- EUROLITE LED 7C-12 Silent Slim Spot
- EUROLITE DMX Superstrobe 2700
- EUROLITE DMX Megastrobe 3000
- ANTARI F-1 Fazer
- EUROLITE AF-9 Universal Power Fan
- LASERWORLD DS-3000 RGB MK2
- EUROLITE Audience Blinder 2xPAR-36 DMX black
- EUROLITE LED BAR-252 RGBA 10mm
- TCM FX E-Shot
- ALUTRUSS TRILOCK 6082





PROFESSIONAL AUDIO 01/25

JETZT IM SHOP BESTELLEN.



NO, NOT LIKE THAT:

NO-GOS FOR WEDDING DJs



Contrary to popular belief, being a wedding DJ requires much more than just playing music. From planning to implementation, there are numerous aspects to consider to make the evening an unforgettable experience for the bride and groom and their guests. There are a few stumbling blocks that even experienced DJs occasionally encounter.



PUNCTUALITY

Arriving too late or not completing the set-up on time? An absolute no-go! A wedding is an important and unique event – who wants to start the evening stressed out? That is why you should allow for traffic jams, technical pitfalls or surprises and arrive a little earlier.



BACKGROUND MUSIC

Subtle music creates the right atmosphere during the dinner. The emphasis is on discretion. Nobody wants to fight the bass during the main course. Lounge or chill-out sounds are ideal, while hard beats or aggressive vocals should be saved for the party later.



MUSIC SELECTION & REQUESTS

The playlist is the heart of the celebration. Of course, it should match the taste of the bride and groom, but at the same time take into account the mood of the guests. A preliminary discussion helps to avoid any pitfalls. If the bride and groom's music wishes do not quite match the general mood of the party, diplomatic skill is required – after all, nobody should be sitting bored at the table.



MODERATION AND ANIMATION

Clever moderation can engage the audience, but too many announcements can quickly become annoying. Some couples want a party without microphone animation – and this should be respected. Less is sometimes more, and if the dance floor is crowded, the DJ set speaks for itself anyway.



KINDNESS AND PRESENCE

A good attitude is a must! A DJ with a grumpy face can bring the mood down faster than a failed wedding dance. Rather than remaining motionless behind the music stand, it helps to show presence and create a positive atmosphere with a smile. Song requests? Be open to suggestions but charmingly decline unsuitable wishes.



DJING AND MIXING TECHNIQUE

Skillful mixing is required – but do not overdo it! Minute-long scratch sessions or constant song changes tend to leave guests at a loss. Older guests in particular enjoy immersing themselves in a song instead of being surprised with a new track every 90 seconds.



LIGHTING TECHNOLOGY

Light can work wonders – or give you a headache. Wild lightning effects are usually out of place, whereas a well-thought-out lighting concept creates a magical atmosphere. Also important: Clarify whether the location allows fog machines to avoid nasty surprises with fire alarms.



DRESS CODE

Baggy look? No way! A smart appearance is a must, but it does not have to be a tuxedo. Comfortable, festive clothing makes the best impression. If the wedding has a theme, a suitable outfit can quickly break the ice between DJ and guests.



ALCOHOL CONSUMPTION

A DJ looking too deeply into his glass is just as out of place as a drunken best man during the speech. An after-work beer after the dismantling? Okay. However, during the event, it is important to maintain concentration and professionalism. After all, the aim is to provide the guests with an unforgettable party – not to become the main attraction yourself.

With well-thought-out planning, professional preparation and a feel for the party, the wedding will be an unforgettable event. And who knows – maybe a good DJ will make sure that the next wedding guest is already thinking about who to book for their own celebration.

DJ SHORT CUT UNPACKS



Short-Cut has been working as a DJ and producer for 25 years. During this time, the Wuerzburg native has already played at a number of events and rocked many club nights. For our “Unpack” format, Short-Cut reveals what’s in his DJ bags.



Short-Cut
DJ-SHORT-CUT.DE



Laptop power supply unit

To be on the safe side, Short-Cut always carries a second laptop power supply unit in his bag pack.

Laptop

For Short-Cut, this is the best way to manage his digital music collection. He works with Windows 11 as his operating system and Traktor 4 Pro as his DJ software.

“My laptop serves as central unit of my digital DJ system.”

Midi-Pad-Controller

For operating the software sampler and firing the trademark sound (“D-D-D-D-DJ Short Cut”).



Cleaning pen for record player tone-arm

For that moment when the tone-arm coughs instead of playing – a quick application and everything runs smoothly again.



Towel

If you think DJing is not strenuous work, you are wrong!



Antistatic microfiber cloth

Cleaning tool: Used for removing dust and fingerprints from the control vinyl.



Phase DJ

Bye-bye needles, hello freedom! Perfect for DJs who have had enough of dust and bass vibrations when using turntables.



External hard drive

Backup: Contains a copy of the music library so that all tracks can be accessed in an emergency.



USB stick

Recovery tool: In the event of a software or system crash.



Headphone adapter

An inconspicuous thing that always disappears as soon as you loan it out. Tip from Short-Cut: Never let it out of your sight!



USB hub

Extension: This is required if additional devices such as CD players or media players need to be connected.



USB cable for external sound card

Connection cable: Used to connect the external sound card to the laptop.



Deodorant

Freshness to-go: Ideal for quick refreshment on strenuous club nights.



CB-12 mouth spray

The secret savior for fresh breath: a must-have to avoid unpleasant situations.



Partyfly effervescent tablets

Emergency aid: Used for quick regeneration when the party has gotten out of hand.

Records case

Safe storage for slipmats and control vinyls.



Midi-Controller

Control center for the DJ software Traktor Pro 4; Setting and controlling cue points, activating loops, and loading tracks into the virtual decks.



“Some DJs come to their gig with a pair of headphones and two USB sticks. When I arrive at the club with my wheeled suitcase and backpack, people often give me a funny look.”

Case including turntable cartridge systems

Case for the pick-up systems. No longer used due to the use of Phase. However, they are always included as a backup solution.





Laptop stand with integrated USB hub

A stable base and the right height for your laptop is very important on a long night at the club. This laptop stand also offers additional connection options thanks to the built-in USB hub.



External sound card

Provides the sound for the club system and is the link between the DJ software and Phase DJ.

DJ headphones

Some DJs mix without headphones. For Short-Cut, headphones are an absolute must-have and are always included.



USB cable

Connecting the sound card, midi controller etc. to the laptop.



RCA cable

Indispensable for connecting sound cards, mixers etc. You can never have enough of them.



BOOZ

EVENT STAND

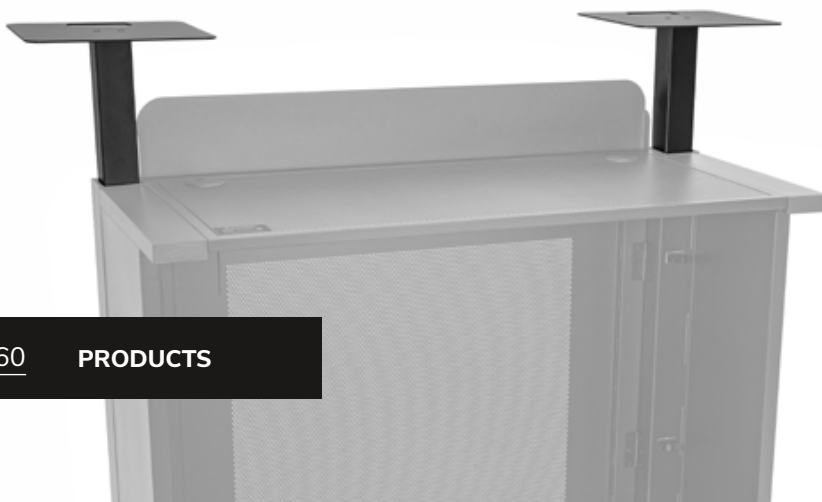
NEW
2025

THE PERFECT DJ BOOTH FOR MOBILE APPLICATIONS: OMNITRONIC BOOZ

The OMNITRONIC BOOZ event stand is a foldable DJ table specially developed for mobile applications. Its powder-coated steel frame offers a generous work surface of 115 x 49.5 cm with a comfortable working height of 94 cm. The robust construction can support up to 100 kg and is suitable for a wide range of DJ equipment.

Outstanding equipment for professional work

The perforated design ensures effective air circulation and protects sensitive devices from overheating. A sophisticated cable management system with prefabricated cable grommets and plastic clips optimizes the cabling organization and ensures a tidy setup.



OMNITRONIC 2x Tower für BOOZ Event Stand

Attachable shelves with bag





Quick assembly and dismantling

Thanks to its foldable design, the table can be assembled and disassembled in just a few steps. The transport bag with two shoulder straps included in the scope of delivery makes it particularly mobile and easy to transport – perfect for flexible use.

The OMNITRONIC BOOZ event stand combines stability, functionality and mobility. It is the perfect choice for mobile DJs and event technicians who value professional and practical equipment.



Neat and tidy

Cables can be routed along the inside of the table and connected to laptops and the like via an opening in the cover plate.



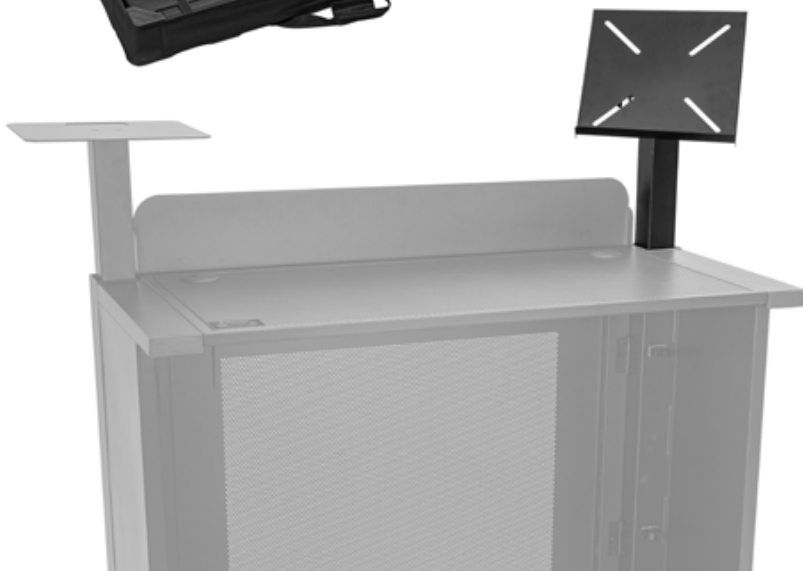
BOOZ Carrying bag

The carrying bag is included in the scope of delivery. It enables practical transportation and easy storage of the BOOZ Event Stand.



OMNITRONIC Laptop Stand for BOOZ Event Stand

Attachable notebook shelf





HEAVY METAL FOR THE KIDS – HOW HEAVYSAURUS ROCKS THE CONCERT WORLD FOR CHILDREN

Heavy Saurus

What happens when four dinosaurs and a dragon play heavy metal for kids? Heavysaurus thrills young and old fans with their energetic live shows and catchy songs. Philipp Klinger a.k.a Komppi Momppi, the band's drummer, took the time to answer our questions. In the interview, he talks about the fascination of heavy metal for children, special concert moments, and the challenge of being a dinosaur on stage.

“Heavysaurus” is a music project for children and has its origins in Finland. There was also an offshoot in Argentina. What or who is “Heavysaurus”?

Philipp Klinger: We are a rock and heavy metal band, consisting of four dinosaurs and a dragon, who try to bring music closer – especially to children – and to interest them in culture and the commodity “live concert”.

“Heavysaurus” is also an international project with a different line-up. Are you in regular contact or exchange with the “other” Heavysaurus band?

Philipp Klinger: A very clear “yes and no”. We are in close contact with Nino Laurene, the producer of the Finnish

band Heavysaurus. We have not actually had any contact with the band yet, but they will be visiting us this year to see a show. We are looking forward to meeting them and catching up a bit. After all, we have something pretty cool in common.

Your homepage introduces the different band members and their various character traits – Mr. Heavysaurus, Milli Pilli, Riffi Raffi, Komppi Momppi, and Muffi Puffi. What is it like to regularly slip into a dinosaur costume? How much “dino” is in you?

Philipp Klinger: ... more than you might think at first glance. We helped develop the “German characters” from the ground up and have already left our mark on them. Of course, it makes a difference whether we are “in character” or not, but we do not disguise ourselves too much. Drummer Komppi and I have a lot of similarities. We enjoy what we do and try to convey that to the audience. With openness, a good attitude, and a bit of mischief, it works well. Komppi, for example, is always in a good mood, likes to eat, and always tells silly jokes – that is no accident, of course (laughs)!



Your music is aimed specifically at children between three and ten as well as their parents. What is special about “your” heavy metal? Why do you make heavy metal for children?

Phillip Klinger: Children are great – and above all incredibly honest. If they like something, they join in, participate, and have fun. And if they do not, they turn around, walk away, or fall asleep (laughs). You just cannot take it personally. Ultimately, it is about introducing children to music, culture, and the atmosphere of a live concert. Imagine you are a child aged three, four, or five and have never been to a concert. You walk into the hall and see the stage, the sparkling cymbals on the drums, the cool backdrop, the haze in the air, the music playing – the whole atmosphere. This is normal for an adult, but for children, it is a completely new experience. If we then manage to ensure that everyone – children and parents – leave with a smile on their faces having had a good time, then it is mission accomplished for us. Funnily enough, we recently had the owner of a local music store as a guest at a show. He told us that three or four days after we played a show, more kids than usual came into his store with their parents, bought an instrument, and then started learning it. Even if they do not stick with it in the long term: Just getting a taste of it,

learning skills and abilities, engaging with culture, and the value of the craft of music are priceless for us.

How do your songs and lyrics come about? Where do you find inspiration?

Phillip Klinger: To be fair, it has to be said that we are not involved in the songwriting for the most part. We contribute an arrangement here and there, like in our songs “Dino-freunde” – a cover of Saltatio Moritis’ song “Große Träume” – or a lyric like in “Der Haarige Kobold”. As a rule, however, the music comes from Finland.



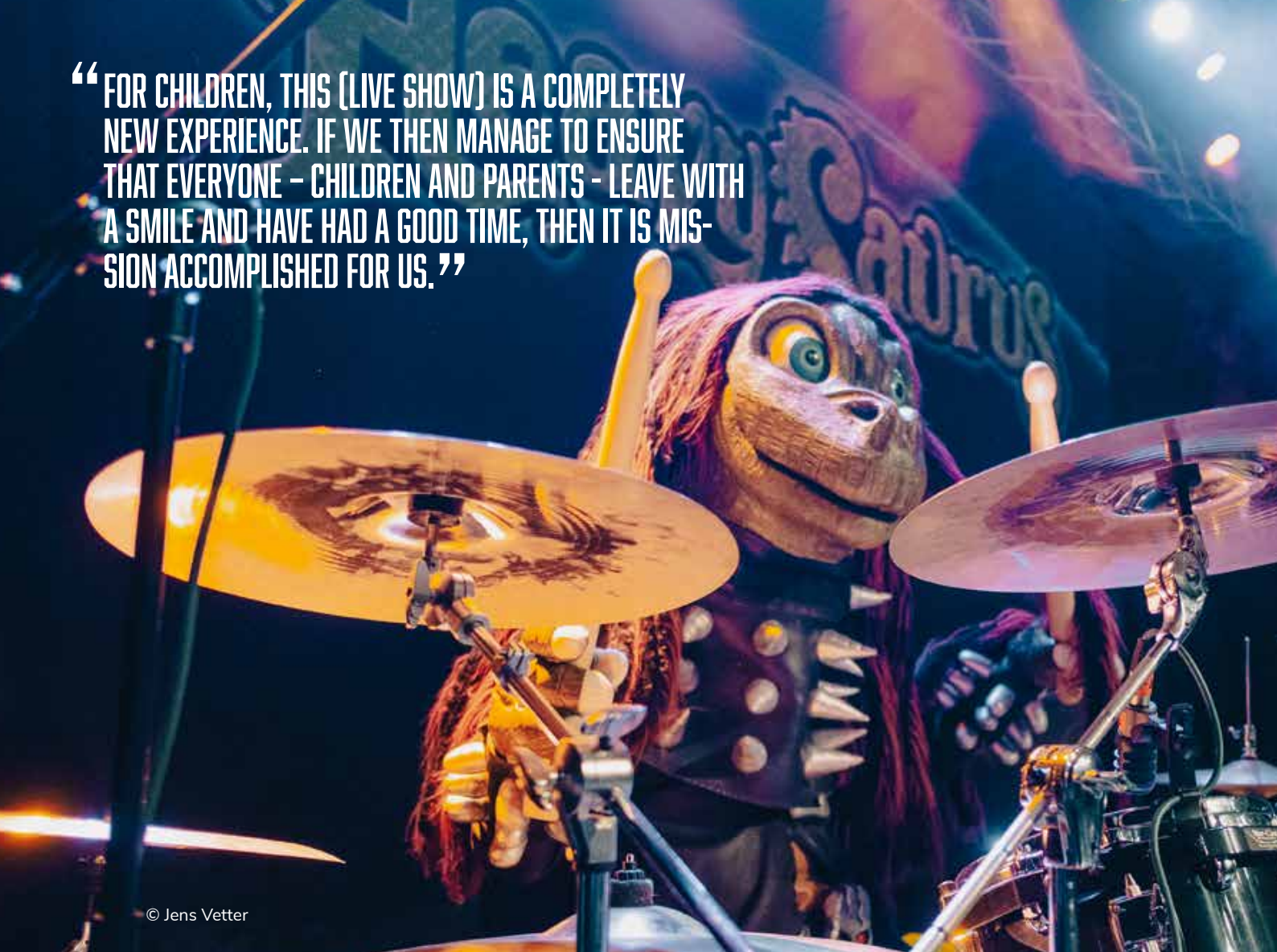
“CHILDREN ARE GREAT – AND ABOVE ALL INCREDIBLY HONEST. IF THEY LIKE SOMETHING, THEY JOIN IN, PARTICIPATE, AND HAVE FUN. AND IF THEY DO NOT, THEY TURN AROUND, WALK AWAY, OR FALL ASLEEP (LAUGHS).”

How does making music for children differ from making music for adults?

Phillip Klinger: Honestly? Not at all, actually. As I said, children are always honest. Everyone has been to a concert and told someone afterward how cool it was, even though they thought it was only mediocre. The show itself is like a show for adults: light show, fog machines, showers of sparks, streamers, involving the audience in the concert – it is all there. The announcements are, of course, a little different – we try to entertain the children and get a laugh out of the adults. After all, EVERYONE should have fun.



“FOR CHILDREN, THIS (LIVE SHOW) IS A COMPLETELY NEW EXPERIENCE. IF WE THEN MANAGE TO ENSURE THAT EVERYONE – CHILDREN AND PARENTS – LEAVE WITH A SMILE AND HAVE HAD A GOOD TIME, THEN IT IS MISSION ACCOMPLISHED FOR US.”



© Jens Vetter

What messages or values do you want to promote with your music? Are there certain themes that are particularly close to your heart?

Philipp Klinger: For me, cohesion, diversity (“Dino-Metal-heads”), and environmental protection (“Retter der Welt”) are at the top of the list. We already cover a lot of ground there. Of course, there are lots of fun and fantasy stories that are also intended to stimulate creativity in the broadest sense.

The design of your music and the concerts are particularly child-friendly. Do you work with educators or child psychologists to ensure that your content is suitable and beneficial for children?

Philipp Klinger: No, we do it all ourselves. Our bassist and I are teachers, so we work through a lot of things ourselves. Many of us also have children and are therefore “in the game”. First and foremost, we find jokes funny – and if we “kids at heart” can laugh about them, then hopefully the kids and their parents will too. Of course, we then make sure that everything is packaged in a child-friendly way.

To ensure that children can enjoy a “Heavysaurus” concert to the fullest, there are various measures that are implemented during a concert. What is important to you?

Philipp Klinger: There are quite a few things. There is a barrier in front of the stage so that nobody gets hurt and the security has been instructed accordingly. There is a dedicated children’s area in front of the stage so that the kids can all see something and enjoy the concert undisturbed – if the local conditions allow, we also set it up so that it is easily visible from three sides from the audience’s perspective. The crash barriers and security will stand on the fourth side of the stage. We make the barrier wide and very open so that nobody feels constricted and children can leave at any time if necessary. There is always at least one person at the entrance to ensure that no child goes outside alone or that the kids leave the hall voluntarily and with their parents or guardians. The children receive wristbands at the entrance, on which the adults can write their cell phone numbers. If a child loses their parents, they can then go to any security person and their parents can be contacted. There are flags and stands for predefined meeting points and a few other



things. Otherwise, there is a meet & greet before most shows. Admittedly, this is also available at other concerts, but of course, we are modifying the whole thing a bit so that everyone has a good time, can ask their questions, and take their pictures. We also make time for everyone individually.

What do you look for when selecting spotlights, lighting effects etc..?

Philipp Klinger: We often have very little time for set-up and dismantling and play venues of different sizes. This is why it is important to us to keep the setup as modular and practical as possible. As we are “only” traveling with one bus and an additional Sprinter, space, size and weight naturally also play a role.

One highlight follows the next in your show. Finally, “Wacken” awaits you in the summer. What are you particularly looking forward to?

Philipp Klinger: We look forward to every show, regardless of whether there are 200 or 2.000 people there. Festivals are always cool, of course, but also a bit of a gamble when it comes to the weather. Funnily enough, the kids also stay out in the rain (if they are dressed appropriately) and the parents prefer to stay undercover (laughs).

You are currently touring Germany, Austria, and Switzerland. Can you tell us what awaits “Heavysaurus” after the “Pommesgabel Tour”?

Philipp Klinger: We have just started the “Pommesgabel-Reload” tour – new songs, new stage, new show. The tour now runs until December 2025 and includes around 200 concerts. After that, there will probably be a month’s break while we plan a new show and then we will start again!!

PROFILE

NAME: PHILIPP KLINGER “KOMPPI MOMPPI”

PROFESSION: ARRANGER, DRUMMER, LECTURER, TOUR MANAGER

EDUCATION:

- GRADUATED FROM THE VOCATIONAL SCHOOL FOR MUSIC, BAD KOENIGSHOFEN
- DOUBLE MAJOR IN MUSIC TEACHING WITH A FOCUS ON CLASSICAL PERCUSSION AND INSTRUMENTAL PEDAGOGY AT THE UNIVERSITY OF MUSIC AND THE JOHANNES GUTENBERG UNIVERSITY, MAINZ, AS WELL AS AT THE UNIVERSITY OF MUSIC AND THE JULIUS MAXIMILIANS UNIVERSITY, WUERZBURG

PROFESSIONAL ACTIVITIES:

- TOUR AND STUDIO DRUMMER
- ARRANGER AND LECTURER
- TOUR MANAGER
- CONDUCTS WORKSHOPS

MUSICAL PROJECTS:

- DRUMMER WITH: HEAVYSAURUS, THE NEW BLACK, SIXMIXSIX

FORMER ACTIVITIES:

- PERCUSSIONIST AND MUSICAL DIRECTOR OF ROCKMEETSCLASSIC TOUR ORCHESTRA



© Alen Ljubic



PSSO PXS TWO 2-Channel True Diversity Receiver
470-510 MHz or 640-690 MHz



PSSO PXS ONE 1-Channel True Diversity Receiver
470-510 MHz or 640-690 MHz

PSSO PXS Mini-Body Pack, Headset and Lavalier Microphone
470-510 MHz or 640-690 MHz



PSSO PXS Dynamic Wireless Microphone
470-510 MHz or 640-690 MHz

WIRELESS FREEDOM REDEFINED

Whether for live performances or presentations - the new PXS wireless series from PSSO impresses with powerful technology, reliable signal transmission and flexible application options. With high-quality true diversity receivers, powerful microphones and extremely compact bodypack transmitters, the series offers everything that professionals need for interference-free operation.

1- OR 2-CHANNEL SYSTEM

The PXS ONE receivers are available as 1-channel true diversity models in the frequency ranges 470-510 MHz and 640-690 MHz. They use the latest UHF radio transmission technology, which not only ensures clear hi-fi sound, but also enables an extremely long range of up to 200

meters. Thanks to a strong anti-interference capability, up to 28 channels per band can be used, so that a total of up to 56 interference-free channels are available simultaneously on both bands. A high-resolution TFT color display ensures easy navigation and good readability, even in difficult lighting conditions. The robust metal housing ensures high durability for both the receivers and the transmitters. The receivers can be integrated into a 19-inch rack with one height unit; the 1-channel system with 9.5 inches is supplied with suitable rack brackets for installation in a 19-inch rack.

HANDHELD MICS

The PXS wireless microphones, which are available in both the 470-510 MHz and 640-690 MHz frequency ranges,



ensure wireless freedom. With a cardioid polar pattern, they ensure clear voice reproduction and can be used flexibly for different applications. The microphones can be operated with rechargeable lithium batteries for up to ten hours and (as a fallback option) can also be used with AA batteries. Another practical feature is the direct charging option with the lithium battery-powered transmitter on the receiver. With a range of up to 200 meters, they are ideal for professional use. The OLED display, which shows the current charge status, provides additional convenience. Several transmitters can be operated in parallel without causing interference.

BODY PACKS

The series also includes the PXS mini body-pack transmitters, which are so compact that they are easy to forget when carrying. They have an operating time of up to ten hours in battery mode. With a range of up to 200 meters in line of sight and a multi-color TFT display for status indication, these transmitters can be easily integrated into professional setups. It is also possible to operate several transmitters in parallel without causing interference.

ACCESSORIES

The series also offers special microphone solutions for bodypack operation. The PXS cardioid headworn microphone is ideal for sports centers,

fitness studios, dance schools and club applications. The PXS lavalier microphone is the perfect choice for theaters, product presentations and lectures, as it enables discreet and professional voice transmission. The PXS wireless series combines state-of-the-art wireless technology with the highest transmission quality. Whether for singing, speech transmission or professional presentations - with the sophisticated solutions from PSSO, clear, interference-free vocal and speech transmissions are guaranteed at all times. The versatile application options and reliable performance make this series the first choice for demanding users.



Convenient operation with TFT displays and jog dial

All receivers in the UHF-600 series have high-resolution TFT color displays that provide a clear overview of the most important parameters. The color coding can be freely selected for each channel; once the transmitter and receiver have been synchronized, the channel display on the receiver adopts the matching color of the transmitter. An ID check of the transmitter is also integrated to prevent misuse and interference from external radio transmitters. Menu navigation is intuitive via a multifunctional jog dial.



OMNITRONIC UHF-601 1-channel wireless mic system

823-832/863-865MHz or 520-554MHz



AVAILABLE MODELS

The UHF-600 series includes the following models:

UHF-601:

1-channel system with true diversity technology and auto-scan function.

UHF-602:

2-channel system with two microphones and the same features as the UHF-601.

UHF-604:

4-channel system with four microphones for extensive setups.

All models are available in the 520-554 MHz frequency range as well as in the 823-832 MHz and 863-865 MHz ranges. Matching bodypack transmitters and headset microphones are optionally available.

UHF-600

With the UHF-600 series, OMNITRONIC presents a high-performance wireless microphone series with good reception quality, versatility, and ease of use. The series includes various models with 1, 2, or 4 channels, available in the UHF bands in the frequency range 520-554 MHz, 823-832 MHz, and 863-865 MHz. The UHF 600 series, therefore, offers an optimum solution for a wide range of applications in the professional audio sector.





OMNITRONIC UHF-602 2-Channel Wireless Mic System

823-832/863-865MHz or 520-554MHz



OMNITRONIC UHF-604 4-Channel Wireless Mic System

823-832/863-865MHz or 520-554MHz

TRUE DIVERSITY TECHNOLOGY FOR MAXIMUM RECEPTION QUALITY

True diversity technology is a key feature of the UHF 600 series. This ensures stable signal transmission without dropouts and interference. By using two independent receiver modules, a stronger signal is always used, minimizing interference and ensuring reliable audio transmission.

AUTOMATIC FREQUENCY SEARCH AND MULTI-CHANNEL OPERATION

The wireless microphone systems in the series are designed for multi-channel systems: Up to 24 transmitters can be operated in parallel within the available frequency bands without causing interference. An automatic frequency setup simplifies commissioning and selects the optimum frequency for smooth performance.

FLEXIBLE USE AND LONG-RANGE

With a line-of-sight range of up to 60 meters, the microphones offer freedom of movement on stage or in the event room. This makes the UHF-600 series ideal for conferences, live performances, church services, and theater productions.

INDIVIDUAL SOUND TUNING THANKS TO 7-BAND EQUALIZER

Particularly worth mentioning is the integrated 7-band equalizer, which allows the sound to be individually adjusted. This allows users to optimally tune the sound characteristics to the respective acoustic conditions and achieve excellent speech and vocal reproduction.

ROBUST DESIGN AND RACK MOUNTING

The handheld microphones are made of metal for a high-quality feel. The receivers are supplied with a bracket for rack mounting and can be integrated into a 19-inch rack (1 U) if required. This enables space-saving installation and easy handling in professional use.

CONCLUSION

The UHF 600 series by OMNITRONIC offers a professional solution for demanding audio applications. With state-of-the-art true diversity technology, automatic frequency setup, flexible multi-channel operation, and high-quality sound optimization functions, these wireless systems set new standards in their class. Whether for live events, studios, or conferences - the UHF-600 series impresses with its high quality and user-friendliness.



Optionally available

Matching bodypack transmitters and headset microphones in black and skin colors





**NEW
2025**

**Airsis 2.4G
Wireless-XLR-Kit (Mic/
Line)**

Several receivers can
be paired with just one
transmitter.

Siblings WHO LOVE FREEDOM

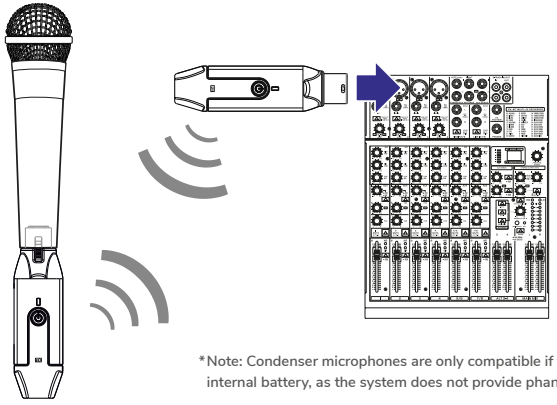
OMNITRONIC presents two new wireless systems for musicians: the Airbros MK2 5.8G instrument kit and the Airsis 2.4G wireless XLR kit (Mic/Line). Both systems stand for wireless freedom and convincing sound quality.

Airsis 2.4G WIRELESS XLR KIT (MIC/LINE)

Airsis is the vocally gifted sister of the duo: This wireless XLR wireless system is specially designed for use with dynamic microphones and line signals. It is suitable for use with mixing consoles, active loudspeakers and dynamic microphones*. The automatic pairing and intuitive operation ensure a quick start. Just like its brother, Airsis works with a 24-bit/48 kHz sampling rate and optimized converters for a low background noise and, thus, guarantees high-quality sound.

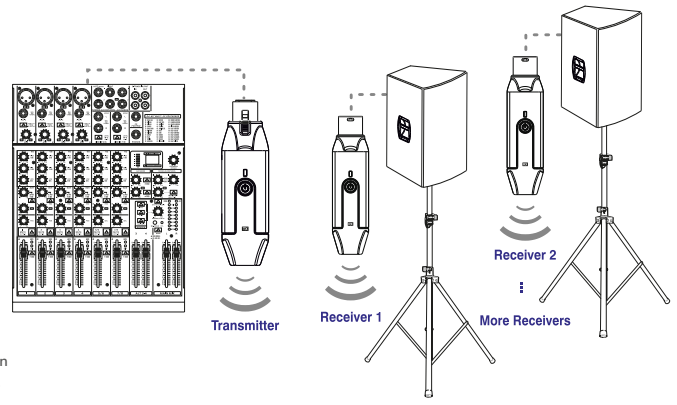
The low latency (5.8 ms) ensures lip-synchronous transmission. With a range of up to 30 meters with line of sight and registration-free operation in the 2.4 GHz band, it offers maximum flexibility. The built-in rechargeable lithium battery ensures a battery life of up to four hours and the LED display provides information on the operating status.

USE WITH A MICROPHONE



*Note: Condenser microphones are only compatible if they have an internal battery, as the system does not provide phantom power.

USE WITH ACTIVE SPEAKERS





Airbros MK2 5.8G

Several receivers can be paired with just one transmitter.



Airbros MK2 5.8G INSTRUMENT KIT

Airbros MK2 is the instrumentalist of the sibling pair and offers a plug-and-play wireless system that masters signal transmission between guitar and amplifier without cables. With one-button control, operation in the 5.8 GHz band and extremely low latency, the system is ideal for live performances. The range of up to 30 meters outdoors and 15 meters indoors guarantees maximum freedom of movement. Thanks to the 24-bit/48 kHz sampling rate, the Airbros MK2 delivers very good sound quality. In addition, several receivers can be linked to a single transmitter, and the adjustable bend angle of 195° makes the system compatible with all guitar types.

WIRELESS FREEDOM AT ITS BEST

With the Airbros MK2 and the Airsis, OMNITRONIC presents an unbeatable duo for musicians. The two systems combine mobility, sound quality, ease of use and ensure wireless freedom of movement on any stage.





CELTO

NEW
2025



S SERIES

The new “S Series” from CELTO Acoustique: Compact, powerful and suitable for touring

When it comes to sound reinforcement, performance is good, but efficiency and reliability also play a decisive role. With the brand new “S Series”, CELTO Acoustique is launching a series of amplifiers that fulfill these requirements to perfection. We present the highlights that make this series a real must-have.

High performance in a compact format

The “S Series” offers impressive outputs of up to 12 kW RMS in a compact 1U format for 19-inch racks. This makes it ideal for use in the touring sector, where space and weight are decisive

factors. The SD7000 and SD10000, for example, weigh between 6 and 10 kg depending on the model – and that with a depth of just 281 to 421 mm.

Technical Highlights

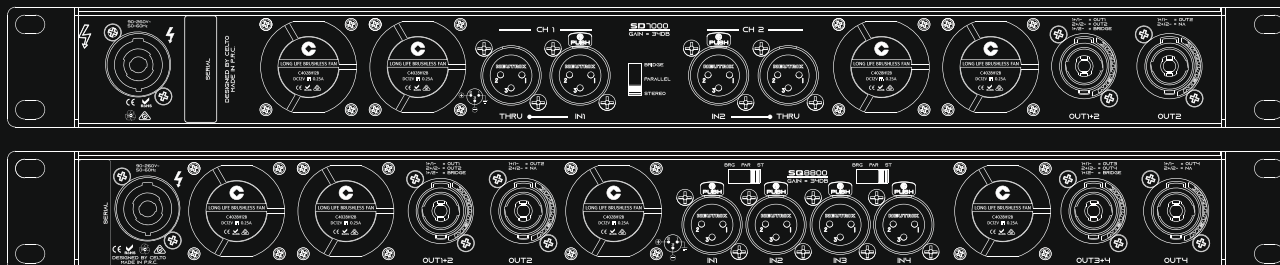
A glance at the technical details shows: CELTO has left nothing to chance here. The “S Series” is equipped with the latest generation of Class D amplifiers, which feature high-speed, high-current MOSFETs. This technology not only ensures extremely precise signal reproduction, but also excellent low bass reproduction. In addition, the series is equipped with the second generation LLC Resonant PULSAR SMPS,



Name:	SQ8800	SQ12000	SD7000	SD10000
RMS output power: (1kHz, 1% THD, EIA standard)	4x 1300W / 8Ω	4x 1800W / 8Ω	2x 2000W / 8Ω	2x 2800W / 8Ω
	4x 2200W / 4Ω	4x 3000W / 4Ω	2x 3500W / 4Ω	2x 5000W / 4Ω
	4x 2000W / 2Ω	4x 2600W / 2Ω	2x 4000W / 2Ω	2x 5300W / 2Ω
Frequency response	5~20,000Hz (-1dB)			
Typical distortion factor (1W, 20Hz~20kHz, 8Ω / 400W, 1kHz, 8Ω)	<0.03% / <0.09%			
Signal to Noise Ratio	>107dB(A)			
Crosstalk (1kHz)	>75dB			
Input impedance	20 kΩ (Balanced)			
Max. Input	+20dBu			
Rise time	>60V/us			
Attenuation factor (8 ohms, 500Hz)	>800 (internal)			



Made in Japan NICHICON long life electrolytic capacitors in all stages of the amplifier (Power Supply, PFC and Class D) and MUSE Fine Gold capacitors in Pre-Amp and Class D.



SD7000
SD10000

SQ8800
SQ12000

which features active power factor correction (PFC). The result? High energy efficiency and stable operation, even under difficult conditions.

Protection and reliability

The “S Series” offers comprehensive protection mechanisms to withstand the rigors of everyday touring. Short circuits, overvoltage and undervoltage, overload and high temperatures are effectively intercepted. In addition, the temperature-controlled cooling system with long-life fans ensures smooth operation – even at maximum power.

Premium components for audiophile demands

CELTO relies exclusively on high-quality components for the “S Series”. The PreAmps are equipped with MUSE

Fine Gold capacitors, which are renowned for their audiophile quality. This attention to detail ensures unadulterated signal processing and crystal-clear sound – perfect for any event, from small club gigs to large open-air festivals.

Bottom line: Plenty of power in a small space

The “S Series” from CELTO Acoustique offers more than just amplifiers. It is a statement for modern event technology: powerful, efficient and durable. Anyone looking for a reliable partner for their audio setups should take a closer look at this series. Whether for mobile use or fixed installations – the “S Series” delivers what it promises.

E-FLEX

NEW
2025

M I C R O P H O N E S Y S T E M S

The E-Flex series by OMNITRONIC offers high-quality wireless microphone technology at an amazingly affordable price. With its excellent price-performance ratio, the series is aimed at both beginners and experienced users who are looking for an easy-to-use system for events, presentation or performances. Thanks to the flexible use of the 559-575 MHz and 823-832/863-865 MHz frequency ranges, which can be used without registration in large parts of the EU, the systems are also future-proof and versatile. The handheld microphones in the series are made of metal and impress

with their high-quality feel, dynamic capsules and cardioid polar pattern, which reduces distracting ambient noise and ensures clear voice transmission. The automatic synchronization between transmitter and receiver (even at a distance), the clear display and the user-friendly controls mean that the system is ready for use in no time at all. Practical connections such as separate XLR outputs for each channel and an additional mix output via jack make integration into existing audio setups easy. The E-Flex series combines convenient wirelessness with an affordable price, suitable for smaller budgets. Whether

in schools, churches, small venues or for hobby users – the system enables an uncomplicated entry into the world of wireless technology without compromises. Thanks to optionally available bodypack transmitters as well as lavalier and headset microphones, the series can also be adapted to individual requirements. With its simple operation, convincing feel and unbeatable price-performance ratio, the E-Flex series by OMNITRONIC is the ideal choice for anyone looking for a quick-to-use wireless microphone system at a fair price.





EFLEx

- + High-quality feel thanks to metal housing
- + 19" rack mounting possible (bracket included)
- + Clear display
- + Synchronization even over distance
- + Flexible frequencies for interference-free transmission
- + Unbeatable price-performance ratio



High-quality feel thanks to metal housing
Clear display

19" rack mounting possible

Bracket included in scope of delivery



Pocket transmitter, headset and lavalier microphone

Thanks to optionally available pocket transmitters as well as lavalier and headset microphones, the series can also be adapted to individual requirements.



**NEW
2025**

POWERFUL PERFORMANCE FOR PROFESSIONAL APPLICATIONS



PSSO KX-P SERIES

With the new KX-P speaker series, PSSO presents a powerful and versatile system solution for mobile live and DJ applications and fixed installations. The KX-P212A and KX-P215A active speakers and the KX-181A subwoofer impress with their high-quality components, sophisticated design and state-of-the-art DSP technology. Whether for clubs or events – this series offers first-class sound and maximum flexibility.

KX-P212A & KX-P215A – PRECISE SOUND AND FLEXIBLE CONTROL

The active 2-way full-range speakers in the KX-P series are available in two versions:

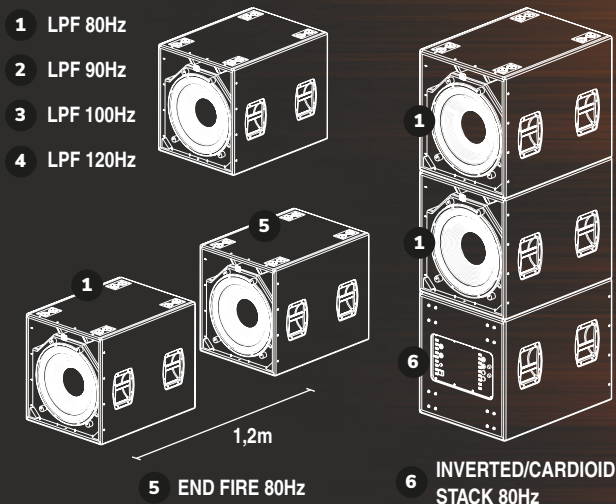
- PSSO KX-P212A with 12" woofer and 1" driver
- PSSO KX-P215A with 15" woofer and 1" driver

Both models deliver 700 W RMS power (1.400 W peak) and rely on a DSP-controlled Class-D biamp amplifier, which ensures efficient and dynamic reproduction. Thanks to the 2-way bass reflex system, the robust plastic speakers offer impressive sound quality with powerful bass and precise treble. The integrated DSP control allows easy adaptation to different application scenarios. Six presets – LIVE, MONITOR, MUSIC, SPEECH, SUB and FLAT – ensure optimum sound tuning in any environment. The digital FIR filter also guarantees precise frequency separation and minimal phase shift.



KX-181A – THE SUBWOOFER FOR RICH DEEP BASS

The KX-181A subwoofer made from high-quality Baltic birch plywood is the perfect complement to the KX-P full-range speakers. It offers powerful low bass and impresses with its integrated DSP, which provides various presets for optimum operation. For example, 80 Hz, 90 Hz, 100 Hz and 120 Hz hi-cut frequencies as well as special end fire and cardioid settings are available. Active cooling by a temperature-controlled fan ensures reliable operation even at high volumes. Like the full-range models, the subwoofer features a black-coated metal grille with acoustic foam and is equipped with four robust carrying handles for easy transportation.



Variety of connections and convenient handling

The KX-P speakers offer versatile connection options:

- Line input (XLR/jack) and microphone/line input (XLR/jack) – each separately adjustable
- Mixed output for easy coupling of additional active speakers



Product:	KX-P212A	KX-P215A	KX-181A
Power consumption:	1.000 W	1.200 W	1.800 W
Power:	700W RMS Peak: 1.400W	700W RMS Peak: 1.400W	1400W RMS Peak: 1.400W
Frequency range:	56 - 20.000 Hz	46 - 20.000 Hz	30 - 400 Hz
Max. SPL:	135 dB	136 dB	134 dB
DSP:	Digital signal processor FIR filter	Digital signal processor FIR filter	Digital signal processor FIR filter
DSP presets:	LIVE; MONITOR; MUSIC; SPEECH; SUB; FLAT	LIVE; MONITOR; MUSIC; SPEECH; SUB; FLAT	80 Hz Hi Cut; 90 Hz Hi Cut; 100 Hz Hi Cut; 120 Hz Hi Cut; End Fire 80 Hz; Inverted/ Cardioid 80 Hz
Dispersion angle:	90° x 60°	90° x 60°	90° x 60°
Cooling:	Passive convection cooling	Passive convection cooling	1 x temperature-controlled fan
Attachment system:	Flange	Flange	Flange
Flying points:	3 x M10 thread	3 x M10 thread	M20 thread
Circuitry:	Class D biamp	Class D biamp	
Control elements:	Power switch, groundlift selector, input sensitivity switch	Power switch, groundlift selector, input sensitivity switch	Power switch, groundlift selector
Controls:	Overheat; DC voltage; short-circuit; limiter	Overheat; DC voltage; short-circuit; limiter	Overheat; short-circuit; DC voltage; limiter
Status LED:	Power, signal, clip	Power, signal, clip	Power, signal, clip
Speaker:	1 x woofer 12" with ferrit magnet Basket material: steel Conematerial: cardboard/paper Voice coil lows 3" 1 x compression tweeter highs 1" with ferrit magnet Voice coil compression tweeter highs 1,5"	1 x woofer 15" with ferrit magnet Basket material: steel Conematerial: cardboard/paper Voice coil lows 3" 1 x compression tweeter highs 1" with ferrit magnet Voice coil compression tweeter highs 1,5"	1 x woofer 18" with ferrit magnet Basket material: aluminum Conematerial: cardboard/paper Voice coil woofer in/out wound 4"
Type of construction:	Vented	Vented	Vented
Material:	PP polypropylene, powder-coated	PP polypropylene, powder-coated	Baltic birch plywood, 18 mm



MADRIX

LIGHTING CONTROL

STELLA 8

Available Soon

More Ports.
More Features.
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 Made in Germany

JANIZ





Photo: Conny Schubert

FROM YOUTH CLUBS TO FESTIVAL STAGES INTERVIEW WITH “JANIZ”

From small youth clubs to large festival stages – the rock band JANIZ from Chemnitz has had an impressive journey. In this interview, Matthias Lange (pictured right) from JANIZ tells us about the band’s beginnings, their current tour and what they are planning for their tenth anniversary.

JANIZ INTERVIEW

Hello everyone! Thank you very much for taking the time to answer a few questions for us. Can you briefly introduce yourselves to our readers? Who are you?

Matthias Lange: Hi, we are JANIZ, a rock band from Chemnitz in Saxony and we had the pleasure of going on a small tour through Germany for the first time in 2024 for some headline shows and festivals.

How would you describe your musical style?

Matthias Lange: It is probably easiest to call it rock music. Our music incorporates influences from punk, pop and rock, but in the end it is just guitar music in a classic four-piece line-up.

Your band name is a tribute to Janis Joplin. What do you personally associate with her?

Matthias Lange: Unfortunately not that much, apart from the obvious: She was a strong voice in a male-dominated music world. It suited us well that Janis was also a singer. Turning the “S” into a “Z” somehow suited the zeitgeist at the time. When choosing the name, it was particularly important to us that it was not a term that could be translated or that could suffer from a translation.

You are now entering your 10th year in the band. Congratulations on your anniversary! Have there been any moments in your ten years that have made you particularly proud or that have shaped you as a band?

Matthias Lange: Thank you! Every gig in the youth clubs in Germany, where, once again, only seven guests turned up and there was once again no stage, no lighting system and no one to mix the sound, certainly left its mark on us. The future of bands is often decided on the five-hour drive back from such gigs. Because you have lost two days of your life and you have not made any progress in your career. That is why we try to keep two things in mind: Each time we are on stage, every gig is the same – regardless of whether there are ten or 1000 people there. On stage, it is always the same four people – friends with whom you enjoy this time. You have to love what you do so much that you keep going, even when things are going badly.



Photo: Conny Schubert

» ON STAGE, IT IS ALWAYS THE SAME FOUR PEOPLE – FRIENDS WITH WHOM YOU ENJOY THIS TIME. YOU HAVE TO LOVE WHAT YOU DO SO MUCH THAT YOU KEEP GOING, EVEN WHEN THINGS ARE GOING BADLY. «

We now choose our shows very consciously and keep the number of gigs manageable in order to keep the fun and the friendship associated with it as long as possible.

You were on tour last year and played at festivals such as “Open Flair”, “Hütte Rockt” and “Detten Rockt”. Your final concert took place at Weltecho in Chemnitz. What impressed or surprised you the most?

Matthias Lange: Honestly? The thing that surprised us the most was that people showed up. Our band has been around for a few days, but the situation that people actually know us is still new to us and does not feel real. In the end, almost all the clubs on the tour were full or even sold out, which was a huge surprise. But also being on these big festival stages and discovering people in the audience wearing our merchandise and singing along to our songs were things we did not see coming.

How does the feeling of playing at a festival differ from a club concert for you?

Matthias Lange: Festivals are a pretty pleasant thing for small bands like us, because there is usually a lot of people there who do not know us yet. Winning these people over and getting them excited about us is a lot of fun and sparks my ambition. The atmosphere in the clubs is often different because the people who have bought a ticket are usually fans who can already sing along and know exactly what we are doing. It is a very appreciative and familiar audience, which also makes our job very rewarding. The only thing you can never really get rid of is the fear that maybe nobody will come after all.

How important is the right lighting and sound technology for you to stage your music perfectly?

Matthias Lange: Very important. In 2024, we had our own audio and lighting equipment and technicians with us on tour for the first time. We do not want to miss out on the enormous increase in security and continuity for our live shows thanks to these people.

A professional light show can make a significant contribution to the success of a concert. What do you attach particular importance to in lighting design? What influences your lighting design? What mood(s) do you want to convey to your audience?

Matthias Lange: I like to think of light in three levels: Basic lighting, backlight and a visible installation with recognition value such as logos or superstructures. Things that appeal to people and are immediately recognizable in photos and videos of our concerts. However, as our budget and the space in the trailer were very limited, we decided to use eight EUROLITE PIX12-HCL bars to place two diamonds on the stage to the left and right of the drum kit, where the band banners are traditionally placed. The bars framed our logo. We still had backlighting with us and for the basic lighting we used the universe from the respective club. It only took a few shows for people to recognize the design on social media. There was often an initial murmur when the covers were removed after the opener. From the smallest club with a four-meter stage to the "Open Flair", this element was an integral part of the stage at every one of our 2024 concerts.



EUROLITE LED
PIX-12 HCL Bar

Photo: Phileas Schönberg

Do you have a favorite song that you look forward to the most at a concert?

Matthias Lange: No individual songs, but breaks are an integral part of our songs, as strange as that may sound at first. We often do them before or after choruses, leaving space for small interludes, effects or silence. We are big fans of fades and blackouts at these points. All the lighting for this tour was on timecode and I really enjoy that continuity. Being able to timecode every light source on stage to our music is great. Since we did not have any moving lights with us, it was even more important to us that these three levels of our concept interact with each other precisely in time. Blackouts, light changes and strobes are my favorite moments in lighting design.

Are you planning any special concerts, new music or other surprises for your fans for your anniversary?

Matthias Lange: We will be in the studio in March to record new music. We cannot imagine a better gift to ourselves and our fans. We can hardly wait.

Thank you very much for this interview and the exciting insights. We wish you lots of fun and ongoing success!

» I LIKE TO THINK OF LIGHT IN THREE LEVELS: BASIC LIGHTING, BACKLIGHT AND A VISIBLE INSTALLATION WITH RECOGNITION VALUE SUCH AS LOGOS OR SUPERSTRUCTURES. «



WORKHORSE

One of the first PAS-212 MK1:
On the road since 2004 and
in permanent use

THE IVTH GENERATION OMNITRONIC PAS MK4

NEW
2025

With the PAS MK4 series, OMNITRONIC presents the latest generation of its proven speaker model range. The fourth generation of the PAS series combines state-of-the-art DSP technology, Bluetooth connectivity and an improved design to provide an optimal solution for both touring applications and fixed installations, includes both active and passive tops as well as powerful subwoofers covering a wide range of professional audio applications.

Optimized sound performance with DSP technology

The active models in the PAS MK4 series are equipped with a digital signal processor (DSP) that provides different sound presets for various applications. Whether "MUSIC", "LIVE", "CLUB" or "VOICE" for the tops or "FLAT", "KICK" and "DEEP" for the subwoofers - these presets allow the sound to be optimally adapted to the respective environment. This ensures a nuanced and powerful sound image. The active subwoofers are also equipped with switchable high-pass filters (120 Hz) for the LINK outputs.

Bluetooth connectivity for wireless use

The active tops have an integrated Bluetooth module with a range of up to 10 meters. In addition, the stereo Bluetooth link allows wireless operation of two linked systems, which enables flexible use without additional cabling. This is particularly practical for mobile DJs, solo entertainers and event organizers who need a quick and uncomplicated setup.

The OMNITRONIC PAS MK4 series brings proven technology up to date and offers a versatile, powerful solution for a wide range of sound reinforcement applications. Thanks to modern DSP technology, wireless Bluetooth connection and flexible application options, the series is suitable for professional users who rely on a robust and high-quality sound solution. Whether for mobile DJs or installations - the PAS MK4 series delivers sound for any environment.

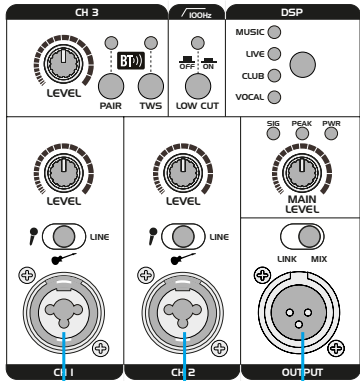


OMNITRONIC PAS-208, PAS-210, PAS-212 and PAS-215 MK4 2-Way-Top

Available in active ("A") and passive versions



DSP CONTROL



TOPS



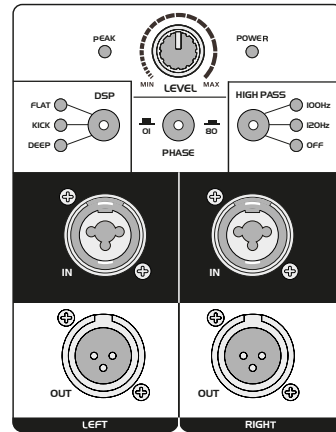
Horizontal and vertical swivel brackets

Optionally available



OMNITRONIC PAS-151 and PAS-181 Subwoofer

Available in active ("A") and passive versions



SUBS



Versatile application options and robust design

The PAS MK4 loudspeakers are designed for a wide range of applications. They are suitable for clubs, dancing schools and mobile applications as well as for fixed installations in bars, restaurants and hotels. The trapezoidal enclosures with monitor bevel and hard-wearing textured paint offer maximum flexibility in terms of placement: The speakers can be used standing, flying or as a monitor. In addition, all models are equipped with robust metal grilles with acoustic foam, double stand flanges and carrying handles to facilitate transportation and installation.

OMNITRONIC PAS MK4 \ SPECIFICATIONS

Product:	PAS-208	PAS-210	PAS-212	PAS-215
Power:	Program: 400W Rated: 200W RMS	Program: 400W Rated: 200W RMS	Program: 600W Rated: 300W RMS	Program: 800W Rated: 400W RMS
Frequency range:	75 - 20000 Hz	75 - 20000 Hz	60 - 20000 Hz	50 - 20000 Hz
Sensitivity:	92 dB (1W/1m)	93 dB (1W/1m)	95 dB (1W/1m)	96 dB (1W/1m)
Max. SPL:	118 dB	119 dB	123 dB	125 dB
Dispersion angle:	90° x 60°	90° x 60°	90° x 60°	90° x 60°
Impedance:	8 ohms	8 ohms	8 ohms	8 ohms
Attachment system:	Dual flange Ø 35mm (0°/5°)	Dual flange Ø 35mm (0°/5°)	Dual flange Ø 35mm (0°/5°)	Dual flange Ø 35mm (0°/5°)
Flying points:	12 x M8 Thread; 4 x M10 thread	12 x M8 Thread; 4 x M10 thread	12 x M8 Thread; 4 x M10 thread	12 x M8 Thread; 4 x M10 thread
Crossover frequency:	2500 Hz	2800 Hz	2700 Hz	2700 Hz
Speaker:	1 x 8" woofer, ferrit magnet, 2" VC 1 x 1" compression tweeter, ferrit 1,35" voice coil	1 x 10" woofer, ferrit magnet, 2" VC 1 x 1" compression tweeter, ferrit 1,35" voice coil	1 x 12" woofer, ferrit magnet, 3" VC 1 x 1" compression tweeter, ferrit 1,75" voice coil	1 x 15" woofer, ferrit magnet, 3" VC 1 x 1" compression tweeter, ferrit 1,75" voice coil
Dimensions WxDxH:	26 cm x 45 cm x 23 cm	31 cm x 52 cm x 28 cm	36.5 cm x 59 cm x 38 cm	41.5 cm x 71 cm x 40 cm
Weight:	9.3 kg	11.20 kg	18.8 kg	21 kg

Product:	PAS-208A	PAS-210A	PAS-212A	PAS-215A
Power consumption:	300 W	350 W	650 W	700 W
Power:	Program: 400W LF Rated: 200W RMS LF Program: 80W HF Rated: 40W RMS HF	Program: 400W LF Rated: 200W RMS LF Program: 80W HF Rated: 40W RMS HF	Program: 500W LF Rated: 250W RMS LF Program: 100W HF Rated: 50W RMS HF	Program: 800W LF Rated: 400W RMS LF Program: 100W HF Rated: 50W RMS HF
Frequency range:	75 - 20000 Hz	70 - 20000 Hz	60 - 20000 Hz	50 - 20000 Hz
Max. SPL:	118 dB	119 dB	123 dB	125 dB
Dispersion angle:	90° x 60°	90° x 60°	90° x 60°	90° x 60°
Low cut:	100Hz, switchable	100Hz, switchable	100Hz, switchable	100Hz, switchable
Bluetooth:	With stereo link (TWS)	With stereo link (TWS)	With stereo link (TWS)	With stereo link (TWS)
Range:	Bluetooth: range up to 10m	Bluetooth: range up to 10m	Bluetooth: range up to 10m	Bluetooth: range up to 10m
Attachment system:	Dual flange	Dual flange	Dual flange	Dual flange
Flying points:	12 x M8 thread; 4 x M10 thread	12 x M8 thread; 4 x M10 thread	12 x M8 thread; 4 x M10 thread	12 x M8 thread; 4 x M10 thread
Circuitry:	Class D biamp	Class D biamp	Class D biamp	Class D biamp
Controls:	Limiter; power on/off transients	Limiter; power on/off transients	Limiter; power on/off transients	Limiter; power on/off transients
Status LED:	Power, Signal, Peak, Low Cut, Pairing; Stereo, DSP-Presets	Power, Signal, Peak, Low Cut, Pairing; Stereo, DSP-Presets	Power, Signal, Peak, Low Cut, Pairing; Stereo, DSP-Presets	Power, Signal, Peak, Low Cut, Pairing; Stereo, DSP-Presets
Connections:	Input: Mic-line-Hi.Z via 2 x 3-pin XLR/6.35mm jack (F) combination socket (mounting version) Output: Line via 1 x 3-pin XLR (M) mounting version	Input: Mic-line-Hi.Z via 2 x 3-pin XLR/6.35mm jack (F) combination socket (mounting version) Output: Line via 1 x 3-pin XLR (M) mounting version	Input: Mic-line-Hi.Z via 2 x 3-pin XLR/6.35mm jack (F) combination socket (mounting version) Output: Line via 1 x 3-pin XLR (M) mounting version	Input: Mic-line-Hi.Z via 2 x 3-pin XLR/6.35mm jack (F) combination socket (mounting version) Output: Line via 1 x 3-pin XLR (M) mounting version
Speaker:	1 x 8" woofer with ferrit magnet 2" voice coil lows 1 x 1" compression tweeter with ferrit magnet 1,35" voice coil	1 x 10" woofer with ferrit magnet 2" voice coil lows 1 x 1" compression tweeter with ferrit magnet 1,35" voice coil	1 x 12" woofer with ferrit magnet 3" voice coil lows 1 x 1" compression tweeter with ferrit magnet 1,75" voice coil	1 x 15" woofer with ferrit magnet 3" voice coil lows 1 x 1" compression tweeter with ferrit magnet 1,75" voice coil
Material:	Plywood multi-layer glued, 12 mm	Plywood multi-layer glued, 12 mm	Plywood multi-layer glued, 12 mm	Plywood multi-layer glued
Dimensions WxDxH:	26 cm x 45 cm x 23 cm	31 cm x 52 cm x 28 cm	36.5 cm x 59 cm x 38 cm	41.5 cm x 71 cm 40 cm
Weight:	9.6 kg	13 kg	21 kg	23.2 kg

Product:	PAS-151	PAS-181	PAS-151A	PAS-181A
Power consumption:	1100 W	1100 W	1100 W	1100 W
Power:	Program: 1400W Rated: 700W RMS	Program: 1400W Rated: 700W RMS	Program: 1400W Rated: 700W RMS	Program: 1400W Rated: 700W RMS
Frequency range:	40 - 200 Hz	37 - 200 Hz	38 - 200 Hz	35 - 200 Hz
Sensitivity:	96 dB (1W/1m)	97 dB (1W/1m)	-	-
Max. SPL:	128 dB	129 dB	128 dB	129 dB
Impedance:	8 ohms	8 ohms	-	-
DSP-Presets:	-	-	FLAT; KICK; DEEP	FLAT; KICK; DEEP
Cooling:	-	-	1 x cooling fan	1 x cooling fan
Filter:	-	-	Hi cut: 120 Hz	Hi cut: 120 Hz
Attachment system:	1x M20 thread	1x M20 thread	1x M20 thread	1x M20 thread
Circuitry:	-	-	Class D	Class D
Control element:	-	-	Power switch, master control, phase reversal switch, tone control, crossover frequency	Power switch, master control, phase reversal switch, tone control, crossover frequency
Controls :	-	-	Limiter; power on/off transients	Limiter; power on/off transients
Status LED:	-	-	Power, Peak, DSP-Presets	Power, Peak, DSP-Presets
Connections:	Input: Line via 2 x speaker built-in socket (F)	Input: Line via 2 x speaker built-in socket (F)	Input: Line via 2 x 3-pin XLR/6.35mm jack (F) combination socket Output: line via 2 x 3-pin XLR (M)	Input: Line via 2 x 3-pin XLR/6.35mm jack (F) combination socket Output: line via 2 x 3-pin XLR (M)
Speaker:	1 x 15" woofer, ferrit, alu basket, 4" VC	1 x 18" woofer, ferrit, alu basket, 4" VC	1 x 15" woofer, ferrit, alu basket, 4" VC	1 x 18" woofer, ferrit, alu basket, 4" VC
Transport aid:	4 x wheels optional	4 x wheels optional	4 x wheels optional	4 x wheels optional
Material:	Plywood multi-layer glued, 15 mm	Plywood multi-layer glued, 15 mm	Plywood multi-layer glued, 15 mm	Plywood multi-layer glued, 15 mm
Dimensions WxDxH:	55 cm x 46.5 cm x 52 cm	65 cm x 53 cm x 61.5 cm	55 cm x 46.5 cm x 52 cm	65 cm x 53 cm x 61.5 cm
Weight:	27.6 kg	34.8 kg	29.8 kg	37.3 kg



DOIBOCH OPEN AIR // SIEGENBURG, GERMANY



Bonfire, New Roses and co. hit the stage at the Doiboch Open Air 2024. However, it was not just the music that was turned up – the sound system also delivered the necessary power to transport every riff and drumline with maximum precision. A high-quality CELTO speaker setup provided a powerful sound backdrop that remained clear and differentiated even at high volumes.

Six CSW 221 subwoofers were used to provide a rich bass foundation, complemented by 12 IR10+ speakers, which offered a powerful but balanced mid-range and treble reproduction. Two CT-15s as nearfills ensured an even sound reinforcement, while six VCM-12 monitors on stage guaranteed optimum freedom from feedback for the musicians.

Event2ME was responsible for commissioning and calibrating the equipment, while MW-Elektro & Energietechnik took care of the technical implementation and monitoring. The interplay of first-class audio technology and precise tuning made the festival an impressive sound experience – powerful, clear and perfectly matched to the energy of the live acts.



**CELTO ACOUSTIQUE CT15
G3 2-way Fullrange Speaker**

Perfectly crafted speaker



**CELTO ACOUSTIQUE VCM12
2-way Coaxial Monitor**

Compact and flat coaxial monitor



CELTO ACOUSTIQUE
IR10+ 2-way Coaxial
Line Array Module

Passive 2-way wide-band high-performance linear array module



CELTO ACOUSTIQUE
CSW221 Subwoofer

21" bass reflex subwoofer with 3600 W AES



VENUE MANAGEMENT:

Tasks, challenges and opportunities

Whether an event will be remembered is often decided long before the first set is played: by the venue management. This is where the course is set for smooth processes, satisfied guests and brilliant artists. What seems like magic is the result of meticulous planning. It requires the smoothest possible cooperation between all those involved in the organization and planning, as well as excellent execution. In this issue of MOVE, we take a look at where the work of successful venue management begins and an owner's responsibility ends.



Venue owners and operators have different responsibilities when it comes to managing a venue. Both roles are essential and complement each other to ensure the long-term success of the venue. While the owner develops long-term strategies and creates the financial basis, venue management is responsible for day-to-day operations.

Owners: Strategic decision-makers

The role of the owner is central, as it determines the strategic, financial and operational framework conditions. Owners can be individuals, companies or institutions such as municipal authorities. They are responsible for maintaining the value, profitability and use of the venue. Decisions on modernization, target groups or investments also fall within their remit. Owners must ensure that all modernization measures and investments comply with legal requirements, such as the German Venue Ordinance (VStättV), in order to guarantee safety and legal certainty.

Speaking of the Venue Ordinance (VStättV). This regulates the safety and usage requirements for event venues. Its central requirements include capacity limits, escape routes, fire protection, as well as structural and technical facilities. It also includes specifications for other structural and technical facilities to ensure safe operation for visitors, organizers and staff. For owners, this means that they must bring all structural and organizational measures into line with the legal requirements.



From staff organization to catering – successful venue management provides comprehensive service.

The owner also determines how revenue is generated – be it through rentals, ticket sales or partnerships. They set the guidelines for venue management, for example through KPIs. The local involvement of the owner and regional partnerships can also strengthen the market position of the venue.

Tasks of the venue management

An owner hires an operator or professional venue management company to manage the venue effectively and profitably. Operators bring extensive know-how and industry

experience to maximize occupancy, optimize costs and implement innovative concepts. What exactly is venue management? The common goal of the owner and venue manager is to make the venue attractive, functional and profitable for organizers, artists and visitors. Venue management takes on numerous tasks to make this happen. It coordinates bookings, manages appointments and checks whether the venue is suitable for different types of events. It also checks whether the planned events meet the requirements of the German Venue Ordinance (VStättV), for example, in terms of capacity, safety precautions and escape routes.

Venue managers also organize staff, technology, catering and other services. They develop modular stage concepts, enable flexible room layouts or check the modernization of technology in order to significantly increase the attractiveness and versatility of the venue. Technical equipment such as audio, video and lighting systems are also part of their job. Venue management is additionally responsible for ensuring that this technical equipment meets the official safety standards and regulations. Plus: This equipment is maintained and made available for events.



When it comes to escape routes, the owner and venue management work together. Safety first, of course!



Sustainability is playing an increasingly important role, for example through efficient energy use and sustainable waste management. The aim is to create positive experiences for everyone involved and ensure a safe, welcoming atmosphere.

Long-term planning for lasting success

Long-term planning is another focus of venue management. For example, a venue could invest in sustainable technologies, such as energy-efficient lighting or a modern heating system, to reduce long-term operating costs. Such measures not only increase the attractiveness of the venue, but also ensure its competitiveness. Marketing and PR strategies also help to strengthen the venue's image. Tensions can arise between venue management and owners, as owners often focus on profitability, while management prioritizes quality and customer satisfaction. However, close cooperation between the two partners helps to overcome challenges such as technical problems or legal changes. In summary, the owner is the strategic decision-maker, while venue management organizes day-to-day operations. Both roles are separate, but complement each other and are essential to the success of the venue.



Sustainable technologies such as efficient energy generation support the long-term success of a venue.

Facility Management, Event Management and Venue Management

Venue management, facility management and event management are closely linked, but have different focuses. Facility management focuses on efficient building management, such as maintenance, security and energy efficiency. Compliance with the German Venue Ordinance (VStättV) plays a central role here, particularly with regard to the safety and technical equipment of event spaces. Event management, on the other hand, deals with the detailed planning and implementation of events, including program development and guest services. Successful venue management combines both disciplines. It ensures that the venue is ready for operation and enables unforgettable events through professional event management.



Venue

A venue is the location of an event and includes not only the premises, but also the available infrastructure, technology and services. Choosing the right venue is crucial to the success of an event, as factors such as capacity, equipment and logistics play a key role.

Owner

The owner is the person or institution that owns an event venue. They make strategic decisions, ensure the venue's value is maintained, and invest in its further development. Additionally, they establish financial and operational guidelines.

Operator

An operator is appointed by the owner to manage the event venue. They ensure efficient and economical operation, maximize venue utilization, and optimize costs.

German Venue Ordinance (VStättV)

The German Venue Ordinance (VStättV) regulates safety and usage requirements for event venues in Germany. It includes provisions on capacity limits, escape routes, fire protection, structural measures, and technical installations to ensure the safety of guests, organizers, and staff.

Capacity Limits

The maximum number of people allowed in an event venue at the same time. This is defined in the German Venue Ordinance (VStättV) and takes factors such as escape routes and fire protection measures into account.

Key Performance Indicators (KPIs)

Metrics defined by the owner to assess the success of venue management. Examples include occupancy rates, revenue, operating costs, or customer satisfaction.

EUROLITE LED PIX-12 SWING

The EUROLITE LED PIX-12 Swing QCL Zoom is a one meter wide light strip equipped with twelve 40 W high-performance LEDs based on RGBW color mixing.

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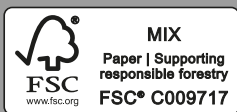
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ABBREVIATIONS IN SHOW TECHNOLOGY

THERE ARE MANY ABBREVIATIONS IN EVENT TECHNOLOGY THAT ARE USED ROUTINELY. HOWEVER, YOU MAY NOT EVEN KNOW WHERE THEY CAME FROM.

DO YOU KNOW
WHAT THE FOLLOWING
ABBREVIATIONS
STAND FOR
?

PAR

MK2

FOH

ACL

DMX

DI-Box

GOBO

CMY

dB

QCL

**VNSP, NSP,
MFL & WFL**

DSP

LED

E14, E27, E40

MIDI

LASER

3.200K

XLR

KLS

PA

Answers on the next page

QUIZ

ANSWERS

PAR

The abbreviation PAR stands for parabolic aluminized reflector and describes the design of the light source. For example, the code number 64 indicates the diameter of the light source in 1/8 inch. The spotlight itself is then called a PAR-Can, whereby the "A" originally referred exclusively to the aluminum layer of the light source. The spotlights were initially made of heavy steel. It was not until 1978 that the housings were made of much lighter aluminum. The American company Altman was the first manufacturer to produce these devices in large quantities. This is why the spotlights are still referred to as "Altmans" or "Altmänner" in the German film industry.

ACL

The ACL bar is a classic on rock stages: Four or eight spotlights on a bar that produce an extremely narrow, focused glow. ACL stands for Anti-Collision-Lights because the original lamps were landing lights from airplanes. This also explains why the lamps have 28 volts, as this is the typical voltage used in aircraft power supplies. To achieve around 230 volts, eight lamps are wired in series.

GOBO

Many people do not know that gobo is an abbreviation. It stands for Graphical Optical BlackOut - a graphic that is created by keeping certain areas optically black.

QCL

QCL stands for Quad Color LED and describes an LED unit based on four colors. Originally, this was the classic RGBW LED (red, green, blue, white), one of the first LED color mixtures to come onto the market. There are now also combinations such as RGB with warm white, lime, UV, and other colors. QCL always describes four basic colors used for color mixing.

LED

LED is short for Light Emitting Diode, i.e., a semiconductor component that emits light.

LASER

Laser is also an abbreviation for Light Amplification by Stimulated Emission of Radiation. The light beam is amplified by a special excitation of the radiation. This describes a complex process in which atoms are moved to higher states by energy and stimulated by photons to fall back to their original state. In doing so, they generate further photons that trigger a chain reaction. This

happens between two mirrors that reflect the photons. As all photons are identical in wavelength and frequency, an intense light is produced which is emitted in an extremely concentrated form through a partially transparent mirror.

KLS

KLS stands for "Kompakt-Licht-System" (German for compact light system) and originates in the EUROLITE verse. Originally, these were compact spotlight bars with four halogen spotlights such as Par-56. With LED technology, EUROLITE was the first supplier to offer such a system on an LED basis - a concept that was often copied. EURO-LITE remains the leader in this field to this day.

MK2

Many successful products receive an MK2 or even an MK3 version. This means that improvements have been implemented based on experience. "MK" stands for the English 'Mark' (designation). The term originates from military technology: The first operational tank was called "Mark" (later "Mark 1"), followed by "Mark 2". This can also be found in computer technology - in 1943, the progress made by Konrad Zuse was followed by the "Mark 1" computer in the USA, later the "Mark 2". The "MK" thus established itself as a generational identifier for technical devices.

DMX

DMX stands for Digital MultipleXed. In contrast to analog signal technology, it enables a digital multiple signal to be transmitted via a cable. DMX-512 describes the transmission of up to 512 channels, which are referred to as a universe. The protocol was developed by USITT in 1986.

CMY

CMY stands for cyan, magenta, and yellow - the basic colors of subtractive color mixing. This mixture is decisive when colors are produced by absorption, in contrast to additive color mixing (RGB).

VNSP, NSP, MFL & WFL

These abbreviations describe the beam pattern of Par light sources:

- VNSP: Very Narrow Spot (extremely narrow)
- NSP: Narrow Spot (narrow)
- MFL: Medium Flood (medium wide)
- WFL: Wide Flood (wide).

E14, E27, E40

These designations stand for the diameter of the lamp base in millimeters. The "E" stands for Edison, the inventor of the screw base.

3.200K

The color temperature in Kelvin describes the light color: 3.200K is warm white, while 7.000K is cold white. The specification refers to the temperature at which a filament produces a specific color.

PA

PA stands for Public Address and describes the sound system that reaches the audience.

FOH

FOH stands for Front of House and refers to the area where the lighting and sound control room is located.

DI-Box

The Direct Injection Box converts unbalanced audio signals into balanced signals to avoid interference on long cables.

dB

dB stands for decibel - one tenth (dezi) of the unit Bel, named after Alexander Graham Bell.

DSP

DSP stands for Digital Signal Processor and describes a device that performs functions such as compression, equalization, and frequency separation digitally.

MIDI

MIDI stands for Musical Instrument Digital Interface and was developed for electronic instruments.

XLR

XLR plugs come from the Cannon company. The "X" denotes the round connector type, "L" stands for latch, and "R" denotes a further development with robust polychloroprene.

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MORE THAN JUST A STROBE

LED IP Mega PIX Strobe 714 Swing by EUROLITE

Modern LED strobes are much more than just lightning – they are currently extremely popular. The new **IP Mega PIX Strobe 714 Swing** is an excellent example of this. It is equipped with **126 cold white high-performance LEDs** of 3 W each, which provide impressive strobe performance. In addition, there are **588 RGBW LEDs** above and below, which not only flash but can also light up continuously. This allows impressive blinder effects and color moods to be created. The cold white LEDs are divided into **seven segments**, the colored LEDs into **14 segments**, which enables dynamic animations and versatile effects. **71 DMX channels** are available for control, with which each segment can be con-

trolled individually. Alternatively, smaller DMX modes can be used to call up ready-made programs and design them in any color. Another highlight: The Mega PIX Strobe 714 Swing features a **motorized tilt movement** of the entire light unit with a range of **200°**. This provides additional dynamics and enables impressive lighting effects. The abbreviation **IP** also indicates weather resistance – the spotlight is classified as **IP65** and can therefore be used even in pouring rain. With the LED IP Mega PIX Strobe 714 Swing, you not only get a powerful stroboscope, but **also a versatile blinder and effect spotlight** that is characterized by its mobility and weather resistance.